

CENTENARY EDITION

The Journal of Indian Art

Vol. XII Nos. 95-107

Indian Jewellery

Thomas Holbein Hendley

Updated with Contemporary Jewellery
and
Introduction

Waltraud Ganguly



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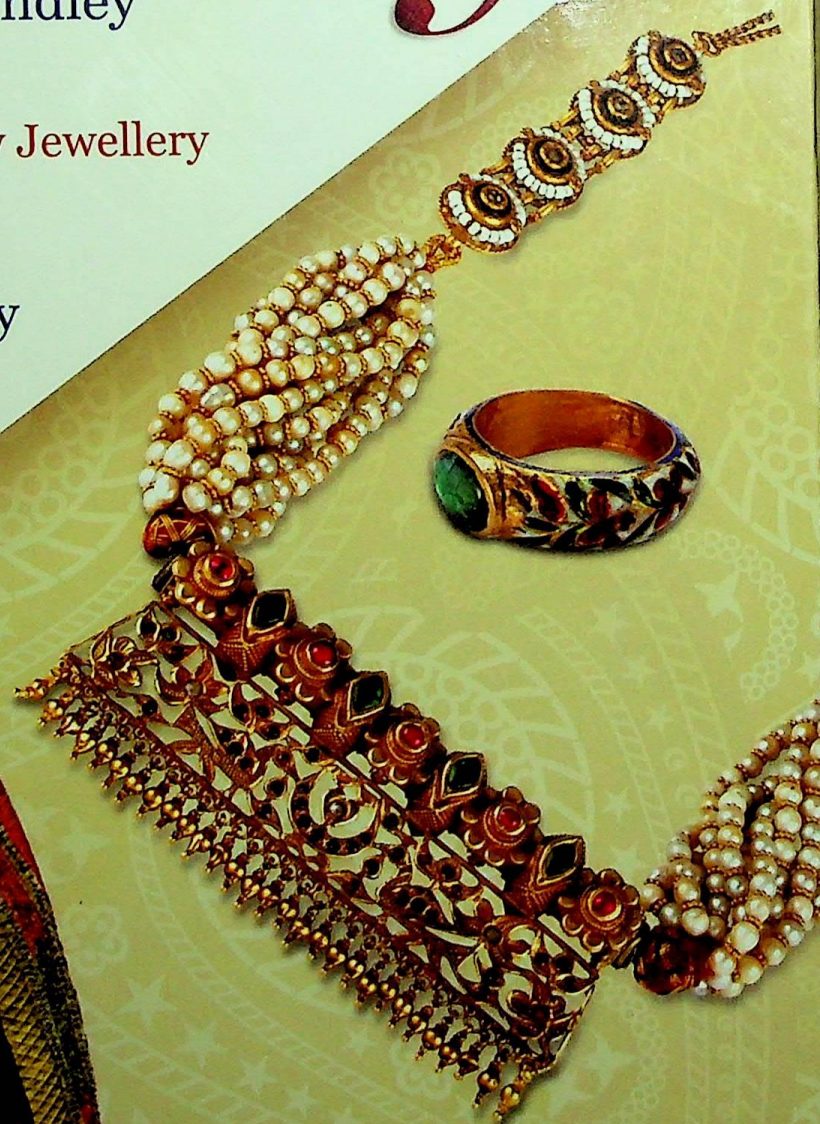
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शीर्षक The Journal of Indian Art-
Indian Jewellery

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गुरुकुल काँगड़ी विश्वविद्यालय, हरिद्वार
कृपया पुस्तक के ऊपर कोई निशान
आदि न लगायें।

"*The Journal of Indian Art*" is still one of the most consulted books on Indian jewellery. It is an authentic source for scholars and collectors who are engaged with traditional Indian jewellery or ancient techniques.

The original of "Indian Jewellery" was edited in 1909 by Thomas Holbein Hendley, comprising Nos. 95-107 of *The Journal of Indian Art*. The picture plates of this book show "native" ornaments of British India, demonstrating the vast variety of Indian jewellery in the eight provinces at the end of the nineteenth century. Examples of the jewellery of past civilisations of Asia and Europe were added for consideration of the history and development of the different styles.

The book's illustrations and descriptions of old Indian royal and peasant ornaments are of unaltered interest now, one hundred years later. During this past period, new developments and designs of jewellery have come up, frequently based on the old traditions. The centenary reprint edition of "Indian Jewellery" was therefore supplemented with photographs of recent Indian jewellery, as an attempt to present "revival" pieces that are still en vogue after one hundred years, as well as to show examples of new developments which were manufactured after the old style, yet with modifications and adaptations, answering to a modernised taste and demand.

430 pages:

Reprinted - 189 pages original text, with jewellery descriptions of the various provinces of British India and of antique jewellery. 167 full-page plates, 31 of them in colour.

Newly added - 52 full-page commented colour plates, with more than 420 photographs of recent jewellery objects in gold, silver and other materials. Ten-page introduction with notes about the old book and the new jewellery.

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Hendley, Thomas Holbein
Journal of Indian Art
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The Journal of Indian Art
Vol. XII. Nos. 95-107

INDIAN JEWELLERY

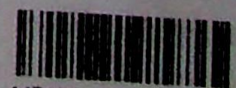
Thomas Holbein Hendley C.I.E.

Supplemented with photographs of contemporary jewellery

Introduction to the centenary edition
Waltraud Ganguly



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Delhi



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Introduction to the centenary edition

Waltraud Ganguly

When Thomas Holbein Hendley compiled his book *"The Journal of Indian Art, Indian Jewellery"* in 1909, he could not have foreseen that this collection of royal and peasant ornaments would still have the same significance one hundred years later.

"The Journal of Indian Art" is still one of the most consulted books on Indian jewellery. It is an authentic source for scholars and collectors who are concerned with Indian jewellery or ancient techniques. The book is quoted in any publication about India-related jewellery.

The original book was published in 1909 as a compilation of the journals Nos. 95-107. The first number of *The Journal of Indian Art* (renamed *The Journal of Indian Art and Industry* in 1894) was produced on October 1st, 1883 as an official journal of the Department of Revenue and Agriculture, a part of the Government of India. Its purpose was the promotion of traditional Indian art such as pottery, metal work, architectural details, jewellery and textiles, commonly called "industrial art" in contrast to "fine art".

Forerunners had been exhibition catalogues and pattern-books like *The Journal of Design and Manufactures* (London), the influential *Art Journal* and the *Indian Journal of Arts, Sciences, and Manufactures* (Madras). The general intention of these periodicals was to improve the standards of British industry and design. The designers should in their works establish a balance between utility and ornament. Through educating the general public and the manufacturers, it was hoped that in future good art and design would be recognized as a characteristic of British products. The publications were also aimed at promoting the trade between East and West. In the face of growing industrialisation and cheap mass production they maintained rather conservative standards and a more traditionalist sense of taste and beauty.

All these efforts led to the Great Exhibition of 1851, which was held in the "Crystal Palace", Hyde Park, London and started a veritable exhibition mania, spreading throughout Europe, North America, and the British Empire. More than forty major international exhibitions were held around the world until the end of the century. The Anglo-Indian and British visitors were fascinated by the traditional arts and crafts of the "natives" of India, which were displayed and sold by the different provinces. The exhibition attracted 17,000 exhibitors and was visited by over six million persons during its 23 weeks. The profits from the exhibition helped to purchase a site for the foundation of the South Kensington Museum, now the Victoria and Albert Museum.

Precious Indian jewellery had come to England as presents from Indian Maharajas or as collections of British individuals who had lived in India. Much of it was exhibited on loan; it attracted the admiration of the public because it looked exotic and brought a new aesthetic feeling, in favourable contrast with the Victorian fashion.

Yet, the Indian jewellery was often considered as mere costume jewellery and artists and goldsmiths were eager to adapt it to the British taste. These attempts occasionally resulted in hybrid creations, like filigree or swami work, which, although they would not be worn by the Indians themselves, were manufactured by them for the western market under British supervision.

Some of the jewellery presented and sold in the international exhibitions was produced in India especially for the exhibitions and was not always of first quality. The Jeypore exhibition of 1883 was therefore also of great importance for the perceptiveness and understanding of India's traditional ornaments and their quality. Displayed here were excellent pieces coming from the treasuries of local princes and from the workshops and schools of art in Jaipur and Lahore, contrasting positively with other exhibition collections.

The Jeypore exhibition of 1883

The exhibition was planned as a laudatory self-portrayal of Jaipur and the Rajasthani state. Under the former Maharaja Sawai Ram Singh II a Public Works Department had been established in 1860 and the Jaipur School of Art in 1866. This was directed by the resident surgeon, Dr. de Fabeck, who was an enthusiast of Rajasthani art and history.

Maharaja Sawai Madho Singh II, who succeeded the deceased ruler in 1880, was loyal to the British, but he was also progressive and interested in the development of his own state. He was open-minded and would listen to the proposals of his British and Indian advisers.



T. Holbein Hendley



Maharaja
Sawai Madho Singh II

Both the Jaipur government and the advising British residents felt that in the art schools of Calcutta, Madras and Bombay there was too much emphasis on drawing, which they considered a Western skill. They wished rather to promote the technical and industrial arts of local origin, such as carpentry and ornamental wood carving, embroidery, stone carving (especially of sacred images and architectural ornament), and various forms of metalwork, engraving and the craft of *koft gari* (inlaying of gold on steel). The products of the school were sold to tourists who were unable to find old pieces in the bazaars. The Jaipur School of Art had in a sense created the tourist craft industry.

In 1874 Dr Thomas Holbein Hendley followed de Fabeck as Residency Surgeon of the Mayo Hospital. He also followed his example of devoting himself to many interests beyond his medical duties, particularly to the promotion of local arts and crafts. In 1880 he suggested to Maharaja Madho Singh II to open an "Economic and Industrial Museum" for the display of products manufactured by the local craftsmen. The first items were collected in 1881 and displayed in August of the same year in a temporary location. In addition to these and the contributions of distinguished rich individuals, Pandit Braj Ballabh was sent to assemble and purchase textiles, jewellery and brassware from Malwa, the western Rajput states, Gujarat, the Central Provinces and Bombay. The new museum was an enormous popular success with an average of nearly three thousand visitors a week, only 500 of them being Europeans.

Since the rooms of the temporary museum were too small for the display of textiles and other big articles, Hendley launched the "Jeypore Exhibition" in 1883. It included objects collected from many parts of India, but especially from Jaipur and the neighbouring states in Rajasthan. Some spectacular pieces were displayed on loan from the Maharajas of adjacent states. But beyond the entertainment of the public, the exhibition had the declared didactic purpose: "to present to the craftsmen selected examples of the best artwork of India, in the hope that they would profit thereby" (Hendley).

Hendley was very much concerned to preserve the authenticity of Indian design. He wanted to avoid unwelcome change and particularly disliked any European influence. Thus, in addition to works which were worthy of imitation, he deliberately included some pieces to show "what mischief has already been done by the contact between Oriental and European art" (Hendley, *Memorials of the Jeypore exhibition*, cit. from Tillotson).

The exhibition was held in January and February 1883 in a large new administrative building (the Naya Mahal) in the outermost courtyard of the palace, bordering Sireh Deori Bazaar. The Executive Committee consisted, besides Hendley as curator, of the three leading art administrators of Jaipur, namely the British military engineer Major Samuel Swinton Jacob (1841-1917), the Bengali director of the School of Art Opendro Nath Sen, and the overseer of the PWD, Tujumoul Hoosein. They were joined by the Prime Minister, the excellent Bengali Babu Kanti Chander Mukerjee. Kanwar Prithi Singh of Bagru, a Rajput and son of a court noble, was engaged as "Oriental Secretary".

The contributions submitted by living craftsmen were judged by a board of jurors, consisting of Swinton Jacob, Tujumoul Hoosein and Opendro Nath Sen, assisted by the directors of the Schools of Art in Lahore and Bombay, John Lockwood Kipling and John Griffiths resp. The cost of the exhibition Rs. 33,000 was borne by the Maharaja. Seven thousand objects were displayed. Among them the most valuable and spectacular were the Alwar jewels, the Panna diamonds and the Rewa crowns, which were lent by their respective owners, but were not necessarily a helpful guide for the craftsmen.

They would rather find more practical and useful exhibits in the sections with the collected and purchased textiles, jewellery, leather work, arms and armour, lacquer, furniture, calligraphy and painting, Kashmir papier maché, rugs, stone carving, brassware and blue pottery from the Jaipur School of Art, Burmese gongs and pierced brass work from Isfahan.

All of the exhibits were described and illustrated in the four-volume "Memorials of the Jeypore Exhibition", published 1883 in London. The Maharaja sent copies of this work to museums, libraries and political leaders around the world, to demonstrate the cultural achievements of his modern capital Jaipur.

The Albert Hall Museum

At the end of the successful exhibition, it was decided that the acquired exhibits should go on permanent display in a proper home of their own, together with the objects of the Economic and Industrial Museum. The combined new museum should be opened in the Albert Hall that was then being constructed. The foundation stone had been laid by the Prince of Wales who passed the city on his Indian tour in 1876. Primarily the building in Indo-Saracenic style was planned as a general public hall, until the need for a proper domicile of the new museum suggested the use for this purpose.

By February 1887 the Albert Hall Museum was ready and was opened with a great ceremony. The museum's primary aim was the amusement and instruction of the common people. An additional very important goal was the education, especially of the youth, through lectures and displays. The final objective was "to promote trade and to lead to increased manufacture of rare and beautiful objects". For this purpose, craftsmen were permitted to borrow objects from the museum in order to make reproductions for sale, and visitors could order copies of items that took their fancy. The building of the museum itself, designed and realised by Swinton Jacob, was regarded as part of the display, illustrating and promoting local architecture and its related crafts. A two-volume catalogue, comprising the more than fourteen thousand items, was published until 1896.

After Independence, the museum was taken over by the new State Government of Rajasthan. Its name was accordingly changed to Government Central Museum; recently it is also named Albert Hall Central Museum on the entry ticket.

The museum was completely renovated and reopened in 2008 and is now again a worthy home for the precious old collections of the times of Maharaja Sawai Madho Singh II and Thomas Holbein Hendley, supplemented by some new acquisitions of the 1960s. The main part of the jewellery collection however remains in the store, especially after a theft of almost all gold pieces in 1992. Some base metal pieces, like simple bracelets, anklets and toe rings and also some bead necklaces are exhibited in the section on the first floor.

The greater part of the illustrations in Hendley's jewellery book originates from the Victoria and Albert Museum in London, which was amalgamated in 1874 with the Indian Museum. The vast collections had started in 1798 with a present of two chests of jewellery gifted to the East India Company by the Maratha Confederacy. The India Museum continued collecting jewellery until 1879, much of it coming from the great exhibitions and from private collectors.

The Journal of Indian Art

The Jeypore exhibition of 1883 played a vital role for *The Journal of Indian Art*, which was inaugurated by Government of India officials to preserve and encourage traditional "native" Indian arts and manufactures.

It was published by W. H. Griggs in London. Between 1883 and 1916 the numbers 1-176 were printed in seventeen volumes. Each journal was published on an average from ten to twelve pages of plates, several of them usually in colour. The illustrations of art objects were accompanied by expert essays and descriptions with commentaries on details of art quality and techniques. Selected volumes dealt with general topics, Volume XII was subtitled "Indian Jewellery" and was published as a monograph in July 1909, edited by Thomas Holbein Hendley.

The first edition of *The Journal of Indian Art* was prepared by John Lockwood Kipling in 1883 and was printed by William Griggs. To achieve the highest quality for the illustrations Griggs applied the latest technical innovations like photo-lithography, typography, and zincography, which replaced the formerly used hand engraving on steel and copper plates. The results were accurate and attractive illustrations of lasting quality, making *The Journal* a piece of artwork as such.

The Journal was presented to the Revenue and Agriculture Department of the Government of India, which ensured its quarterly publication and provided financial support. A very important aim of the *Journal* was that the commercial objective should predominate. The readers should know where the art products could be purchased and at what price.

The declared aim of *The Journal of Indian Art* was to define what traditional Indian art should be and to set up standards of good taste and perfect design for students and artists. The *Journal* became a kind of platform for art educators and scholars to revive and promote what they regarded and appreciated as typical Indian arts and crafts of a traditional Indian society.

About the author

Thomas Holbein Hendley was born on 21st April 1847 as the son of Thomas Holbein and his wife Anna, nee Fordham, in Woolwich, Kent. He was baptised on 29th May 1847 in Woolwich. His father was a sergeant in the Royal Artillery. His brother Harold (1861-1932) also served in the Indian Medical Service.

Thomas was educated privately and then trained in medicine in St. Bartholomew's Hospital Medical College, London (founded in 1123). He became a Member of the Royal College of Surgeons (Bart's. M.R.C.S.) and a Licentiate of the Royal College of Physicians (L.R.C.P.) in 1869.

1872 he married Jane Elizabeth Hull, daughter of Vicar John Dawson Hull of Wickhambrook. She died in October 1932 and is buried at Marylebone Cemetery, Finchley. The couple had two sons: Thomas John Dawson, born 1876 and Philip Arthur, born 1879.

For the greater part of his life in India, from 1874 to 1897, Holbein Hendley and his family resided in Natani-ka-Bagh, a garden house outside the city of Jaipur. It belonged to the Royal Family and was originally built as a residence for the Prime Ministers. During Hendley's time it became a meeting point and nerve centre for British and Indian artists and artisans who all shared the same aim, to study and revive the rich but threatened handicraft traditions of Jaipur and its neighbouring areas. At the same time, Hendley by no means neglected his medical duties as a Residency Surgeon and wrote articles for several medical journals. Hendley left Jaipur in 1897 to officiate as Director General, Indian Medical Service and Sanitary Commissioner with the Government of India.

After an interval of dilapidation, the Natani-ka-Bagh, Hendley's long-time residence in Jaipur, became the first palace hotel after independence. It was meanwhile extended by two elegant side wings, but is still situated in a beautiful wide green garden.

Holbein Hendley retired in 1903 and eventually left India to live in London where he died 2nd Feb. 1917. His last address in London was 4 Loudoun Road N.W. (Westminster).

Hendley's career in India:

1874-1898	Residency surgeon (Mayo Hospital) in Jeypore (modern Jaipur), the last three years as Admin. Med. Officer
1881	S.M. (Surgeon Major)
1883	Chairman, Executive Committee, Jeypore Exhibition
1891-92	Member of Executive Council and a Governor of Imperial Institute (established in 1887), organisation of its first exhibition (Indian Art Metal Work) 1892
1891	C.I.E. (Companion, The Most Eminent Order of the Indian Empire)
1894	President, Decennial (2nd) Art Conference at Lahore
1894	B.S. Lt.-Col.

1894	Hon. Vice-President (Trop. Sect.), International Congress of Hygiene
1896	V.D (Volunteer officer's decoration). Acknowledgement of the Govt. of India for the services of Surgeon Lt.-Col. T.H. Hendley in connection with the art conference held in Lahore in 1894
1898	As a Brigade-Surgeon Lt. Colonel inspector General of Civil Hospitals, Bengal (1898-1903). During this period, in 1898 Acting President of the Plague Commission, Calcutta
1899-1903	Vice President, Asiatic Society of Bengal and Trustee, Indian Museum
1899-1908	Fellow, Calcutta University and Member of Syndicate
1903	Member, Judging Commission of Delhi Exhibition
1903	Retirement
1904	Hon. Associate St. John of Jerusalem
1900	Knight of Grace
1911	Chairman, Indian Section Festival of Empire, held at The Crystal Palace in London to celebrate the coronation of King George V.

Publications of Thomas Holbein Hendley:

- Jeypore Guide, 1876
- Memorials of the Jeypore Exhibition 1883. London: W. Griggs, 1883
- Handbook of the Jeypore Courts. London Indo-Colonial Exhibition of 1886. pp. iv. 76. Central Press Co.: Calcutta, 1886
- Jeypore Enamels (with Lt.-Col. S. S. Jacob). London: W. Griggs 1886
- Ulwar and its Art Treasures, 1889
- Notes on Jeypore for the guidance of visitors. 1890
- Damascening on Steel or Iron, as practised in India. With thirty-two full-page illustrations. 2 pt. Griggs & Sons: London, 1892
- Persian and Indian bookbindings (*Journal of Indian Art and Industry*) 1893
- Handbook to the Jeypore Museum with 16 full page illustrations, photo-chromo-lithographed by W. Griggs, Calcutta 1895
- A medico-topographical account of Jeypore: Based on the experience of twenty years' service as Residency Surgeon and thirteen as Superintendent of Dispensaries at Jeypore, Rajputana. 128 pages. Calcutta Central Press, 1895
- Catalogue of the Collections in the Jeypore Museum. Compiled by T. H. Hendley. 2 vol. Delhi, 1896.
- The Rulers of India and the Chiefs of Rajputana, 1550 to 1897. With 19 full-page illustrations in colour and 7 in monochrome London: W. Griggs, 1897
- Sanitation and Health. Revised by T. H. Hendley. 1897
- Instructions for Hospital Assistants in Jeypore State, 1898
- General medical history of Rajputana. ii, 202 p. Calcutta: Office of the Superintendent of Govt. Print., India, 1900
- Asian Carpets. XVI. and XVII. Century designs from the Jaipur Palaces, &c. &c. From material supplied with the permission of H.H. the Maharaja of Jaipur, text by Colonel T. H. Hendley. pp. 20. pl. 150. W. Griggs: London, 1905
- Small-pox inoculation in India 1905
- The Rajputs and the History of Rajputana, 1905
- The Journal of Indian Art. Indian Jewellery. London, W. Griggs 1909
- Indian museums (*The Journal of Indian Art and Industry*). London, W. Griggs 1914

Hendley was a regular contributor to *The Journal of Indian Art and Industries* and wrote articles about regional art wares. He did so as a prominent government officer in Jeypore, where he was President of the Lahore Art Conference, chairman of various exhibitions and Honorary Secretary of the local museum. He also collaborated with Griggs to produce handbooks and guidebooks.

Important follow-up monographs on Indian jewellery

The Journal of Indian Art by Thomas Holbein Hendley was in 1909 a ground-breaking authentic documentation of the traditional jewellery worn by a wide range of people in British India at that time.

It remained rather singular until the Census of India Report of 1961, which contained the "Village Survey Monographs" with relevant names, descriptions and drawings of the tribal and rural ornaments, based on countless interviews undertaken in the individual provinces. These

monographs are an abundant source for any research and include practically all of Hendley's material in this social range. Unfortunately, they are not easily accessible because they have never been printed for public use.

In 1964 "Indian jewellery, ornaments and decorative designs" by Jamila Brij Bhushan followed, with a more historical and philosophical approach, ensuing independence and the feeling of a new Indian identity. According to her, the resurgence of national feeling brought a marked shift away from foreign fashions, which had been prevailing in the first half of the 20th century, back to the old style ornaments of the Muslim or the earlier Hindu period.

"Traditional Jewelry of India" published by Oppi Untracht (he died on July 5th 2008) in 1997 has so far been the most comprehensive book in this field. The exhaustive volume includes technical, social and traditional perspectives and brings a systematic typology of ornaments from head to toe under ethnographical aspects. The more than 800 photographs are as such a timeless documentation of Indian art and manners.

In contrast to the above publications, "Indian Jewellery" by M. L. Nigam, 1999, gives a compact survey of the historical periods and their typical common, temple and tribal jewellery. It illustrates mainly pieces, which appeared worthy of being displayed in the museums of modern India.

Another issue in 1999 was the "Dance of the Peacock, jewellery traditions of India" by Usha Bala Krishnan. It discloses wonderfully the entire dream world of Indian art and luxury in its more than 500 photographs. The text adds profound insights into the history, symbolism and manufacture of traditional jewellery.

Very important and most welcome for the present reprint of the Hendley book is the 2008 V&A publication "Indian Jewellery" by Nick Barnard. Embedded in the historical scenario, it brings a review of the museum's Indian jewellery collection with many excellent new photographs, among them not less than 45 actual pictures of ornaments shown and described in the old book of Holbein Hendley.

These are but a few examples of outstanding overview works on Indian jewellery. The great number of special essays and commentaries on particular subjects, which added immensely to our knowledge of Indian jewellery traditions, must remain unnamed due to lack of space.

The supplemented reprint edition

In February 2007 the junior owner of BRPC, Delhi, had a fascinating idea: why not reprint the picture plates of the 100 year old Hendley book along with pages showing contemporary Indian pieces of similar design? Which of the old models had survived almost unchanged and which had seen further evolution? Did there still exist something like "traditional" Indian jewellery?

The same publisher had already before, in 1991, 1993 and 1995 reprinted the Vol. XII, "Indian Jewellery", of *The Journal of Indian Art*, edited by Thomas Holbein Hendley in 1909. The original had documented mainly "native" jewellery of the eight provinces of British India. According to Sir E. Buck, then Secretary of the Government of India, it was believed that *The Journal* would be useful "in establishing a higher standard of taste in Indian Art Manufactures". Another aim was of course seen in the commercial purpose, with the intention of popularising the illustrated items as pieces of art and not as mere curiosities of craftsmanship. With unabated relevance this last intention is still consistent today.

The valid book is again out of print, but still in great demand with jewellery lovers and collectors. It seemed therefore a good idea to bring about a new reprint. Since the old plates of 1991 no longer exist, an original of the 1909 book had to be found for the new edition. The Württembergische Landesbibliothek in Stuttgart readily lent their copy for digitalisation, which was superbly accomplished at the University of Göttingen.

To update the old work, the centenary reprint edition includes photographs of contemporary pieces, manufactured in the old style, yet considering variations and modifications as a result of the changing taste of the customers or the artisans. The additional illustrations indicate the situation of traditional jewellery in India today and are intended to answer the questions:

Is there still a demand for the old classic designs? Or has the westernisation and secularization since the time of Hendley advanced to a point where no genuine Indian forms exist? What has happened meanwhile to the old designs? Is the old jewellery still worn anywhere and by whom?

In this connection, the following aspects have to be observed:

- Many of the old jewellery types are not reproduced now because of the lack of appropriate customers. This is true, for example, for the pompous ornaments of the Maharajas or the orders in Indo-European style for the British residents.
- The production of jewellery, which was en vogue with the British in the Victorian period, like the much admired filigree, declined because it started as a colonial phenomenon but was not worn by Indians themselves. The same applies to swami work, which was invented by the mid - 19th - century as an Indo-European hybrid, not meeting the Indian taste for personal ornaments. Hendley describes it as having "a certain barbaric richness".
- Many typical designs have been given up for reasons of fashion or convenience. This applies particularly to the heavy, big-sized bali of Himachal Pradesh or the various South-Indian ear studs, which require extremely distended holes in the lobe.
- Village or tribal jewellery will usually remain unchanged as long as the respective community is intact. In many cases this is no longer true, consequently their typical ornaments are vanishing and being replaced by trivial machine-made mass productions.

- To order an individual set of traditional jewellery will often meet the problem that no local goldsmith is available who knows the inherited designs and their manufacturing process.
- Very often a family's preferences for spending the disposable money have changed; instead of solid, heavy silver anklets, a refrigerator, TV set or motorcycle are now the first choices.
- "Revival" pieces in Moghul style are popular now, partly as an expression of a nostalgic "back to Indian" trend, partly because they are more spectacular than pure gold designs.
- The desire to preserve the old but not to miss the new leads easily to a blending of traditional features with modern trends, resulting sometimes in inspired new creations, sometimes in stereotyped hybrid mixtures.

About this book

The 167 picture plates of the original book were designed with the obvious intention of demonstrating the variety and aesthetics of Indian jewellery rather than providing a complete systematic documentation of the ornaments worn in the different provinces. The illustrations of the Indian jewellery, photographed or drawn by artists, were taken from objects in the Indian Section of the Victoria and Albert Museum at South Kensington, from the British Museum, the Jeypore Exhibition 1883 and from various other sources.

The greatest part (67 picture plates and 8 plates with line drawings) shows genuine Indian jewellery as it was commonly worn by all levels of the society - nobles, rich traders, peasants and the working class. The ornaments were made of gold and gems as well as of silver and base metal.

20 plates deal with filigree, a type of ornament made in India for the Western market. The heritage aspect was emphasised by another 28 plates with portraits of fully adorned Moghul Emperors and Maharajas with pictures of their crowns, jewels and state dresses, elegant ladies decked with luxurious jewellery and historic pictures of famous personalities and events connected to India. 10 plates deal with various goldsmith techniques or show figures in traditional costume.

A principal concern of the book was the relations and similarities between Indian jewellery and archaeological and non-Indian jewellery. This is demonstrated in 11 plates of monuments and sculptures, 14 plates with non-Indian wearable jewellery and 9 plates with archaeological ornaments.

Most of the pieces in the old book originate from North India, not many are from the South. The points of origin given for the ornaments can often not be identified with the modern state borders. "Punjab" for example means the undivided province including Haryana, parts of modern Pakistan and Himachal Pradesh, which were created after independence. Likewise, in the South "Madras Presidency" comprised Tamil Nadu, Kerala and parts of Andhra Pradesh and Karnataka; in the West "Bombay Presidency" stretched over Gujarat into Sindh and to great parts of Maharashtra and Karnataka; "Bengal Presidency" spread from Burma to modern U.P.

The aim of the additional plates in this reprint book is not to repeat or duplicate the old book. It is rather an attempt to present comparable or similar pieces that still exist after one hundred years, and to show examples of new developments and designs which are based on the old traditions.

The added new plates are named "ad plate ..." to indicate that they are intended as an appendix of the original plate. In most cases it is not possible to give a certified age for the objects. The items indicated "A" and "S" are in general not older than fifty to sixty years, the very recent pieces are indicated "new". All pieces from the private collections (indicated "P") were purchased after 1985 only, but may have been produced up to twenty or thirty years earlier. A fixed date can also not be given for any one of these objects.

The form of the reprint follows the original as closely as possible. The division into text and a separate section of plates seems logical and was maintained. Most plates of the original were printed in black and white. Though its paper has now yellowed and shadows of the reverse sides in the brittle pages may filter through, it seemed reasonable to have the reprint also in black and white and the added new plates in full colour. The most obtrusive stains and spots of the old book were digitally removed without destroying the patina. To make the volume easier to handle, the format was slightly reduced, the original measuring 30 x 38 cm. All objects in the original had been cropped and freely arranged; the new photographs were equally treated and arranged for ease of comparison. The quality of the chromo-lithographic illustrations is amazing given the time of the original printing. Still, many details are not clearly discernible and compared with them the new digital photographs in full colour are a feast for the eyes.

The last chapters of the original (Part XII and XIII) "Antique jewellery and ornaments" with pictures of non-Indian jewellery of all ages have deliberately not been commented on because that would exceed the scope of this reprint. The same applies to non-jewellery items, as for example the enamel objects.

Many of the ornament types shown in Hendley's old book are still available in selected jewellery shops. That does not necessarily mean that they are still frequently worn. The general customer now prefers light, fancy and inexpensive jewellery for daily use, while high-rated pieces are often sold outside the country to wealthy collectors. "Ethnic" and "heritage" are en vogue and books on traditional jewellery are published, while the craze for ostentatious diamond necklaces, gold bracelets and dangling fancy earrings is unbroken. A nostalgic ethno-wave is sweeping also over the fashion shops, bringing with it cheap imitation jewellery with simulated pattern and decorations, produced in oxidised metal and studded with coloured glass stones.

Not all women can afford nowadays to have an individual piece of jewellery made to their private order, contrary to the past, when the whole family saved the money for special ornaments. Through the Gold Control Order of 1963 and the Gold Control Act of 1968 many goldsmiths lost their business. Then a gold smith was not allowed to possess a stock of more than 300 g of primary gold. Without sponsors and rich private clients

the skills of the artisans lay idle and were lost in the course of time. Many had to content themselves with minor repair jobs. A great part of the jewellery was now machine-made; the production went to new big companies with permanently employed designers, who in general had little or no relationship to traditional jewellery. The major part of the market was however still dominated by family jewellers.

Meanwhile the scene has changed again, due to the commercial opening to the West, after the Gold Control Act was abolished in 1990. The hunger for gold can be satisfied again, promoted by branded and hallmarked high carat gold pieces sold at a fixed price. The demand from foreign countries and rich Indian customers for colourful *kundan* and enamel pieces or for moulded gold pendants led to a flourishing "revival" market of pendants, necklaces, rings and earrings. The quality of these pieces is in general remarkably good and confirms that Indian goldsmiths' skills at producing first-class jewellery remain unaltered.

Another topic is that of "recycling" original old jewellery. New necklaces are blended from old beads and links; old ear stud tops are cut off and lined up as necklaces or set in ring bezels; nose rings or single necklace drops are converted into ear rings or pendants; typical rural and tribal ear rings are fixed with a hook or post for modern use.

As a cautious reply to the above raised questions one could conclude: Yes, there is a demand for classical designs and heritage pieces, with solvent foreigners prevailing as customers.

There is also an "Ethno" movement in India itself, which has realised the beauty of traditional old jewellery. A current advertisement reads: "... because tradition never goes out of style ... classic and timeless". Urban ladies will not hesitate to wear a rustic village bracelet or necklace if the piece enhances their appearance. Dressing fashions and lifestyle have changed considerably in India in the last thirty years, consequently adornment has also changed. There is a trend towards simplicity, since the overload with jewellery does not match the modern lifestyle. Many old designs are therefore adapted to modern use. Unwieldy precious old ornaments are broken up and converted into a number of small new pieces. These would sell at a price suited to most buyers and can easily be worn by modern women. At the same time vintage family heirlooms survive as highly prized possessions and give inspiration to modern designers, goldsmiths and jewellers in their effort to fulfil the romantic or nostalgic dreams of modern customers. Other designers pick up their ideas in the caves of Ajanta or in medieval temples with their profusely adorned sculptures.

Since the time of Holbein Hendley, features of western styles have repeatedly been adopted, but more often than not they were modified with a genuine Indian touch and were integrated into the traditional local pattern. Indians are by character conservative and have clung to the same forms through the centuries, the only change being in finish and detail; foreign invaders and influences have consequently been subject to the same terms.

Tradition means the passing on of elements of a culture as a guiding principle from generation to generation. It includes always the danger of degenerating into a rigid traditionalism, signifying an excessive attachment to tradition, regardless of the historical situation, the given social circumstances and any new developments. Tradition does not necessarily always bring richness but can also cause stagnation and paralysis. Continual reiteration or mere variation of the same substance and pattern may lead to indifference in the discriminating customer. An advancing evolution with ingenious and daring new ideas and innovations seems the need today in India, so far only practised by a mere few. It has to be realised that the old geographic and social limits of specific designs do not exist as before. All kinds of traditional jewellery may legally be worn in any part of India and by any level of the society. The aspect of absolute aesthetic art can prevail and should result in new designs, based on the old techniques and architecture.

Ultimately, the decisive answers to the above questions and to the further development of traditional Indian jewellery must be individually found by each reader, jeweller or buyer, comparing old and new in the pictures of this book.

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BY

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Formerly Fellow of Calcutta University; Vice-President of
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Member of the Judging Committee Delhi Exhibition, 1902-3 &c.,
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PREFACE.

SOME of the reasons which led the publishers to set apart a few special numbers of "The Journal of Indian Art and Industry" to Jewellery were given in Part I. (No. 96) which was issued on July 12th, 1906. In a circular, which appeared at a later date, further attention was drawn to the importance which was attached to ornaments especially to that of the human body, and some further particulars of the project were given. It was proposed to limit the scope of the work to the Indian Empire, and to the countries in political connection with its Government, and to conclude with such illustrations and descriptions of the jewellery and ornaments of past civilizations of Asia and Europe as might be thought necessary for the adequate consideration of the history of the subject and the development of the different styles.

Recognizing that the value of such a work as the present depended in a large measure upon exactness in form and colour of the illustrations, it was decided that the specimens should, as a rule, be represented of the full size, and that the utmost care should be taken in the preparation of the plates. It was also arranged that portraits of some Indian Prince or famous personage, in full dress, should be included so as to display the State jewellery of the province or district which he represented, or of some female figure wearing the national ornaments which are characteristic of her sex. No living Chiefs were to be portrayed for obvious reasons.

Ornaments which are used for religious purposes, and such as are worn by the peasantry and aboriginal tribes were to be added, and reference was to be made to processes of manufacture and to the persons who were engaged in designing and manufacturing ornaments of all kinds. As isolated numbers on jewellery had already appeared in the Journal, some repetition was unavoidable, but acknowledgment of them has, it is hoped, already been made.

It is believed that the scheme, as thus designed, has been carried out with a fair amount of accuracy, though perhaps it may be thought that in some respects geographical limits have been exceeded.

As author of the text I would like, therefore, to explain that the work is largely circulated amongst Indians, many of whom have no opportunity of seeing or of studying the jewellery of foreign countries or of past ages, and that with the facilities now afforded them it is hoped they may be in a position to add something to our knowledge of that which has formed so very large a part of the interest of both Europeans and Asiatics from the very earliest times, but the history of which is as yet so very incomplete.

Recognizing the great difficulties of the enquiry I have refrained from much speculation in the matter, but have quoted from all the authorities I could obtain so that future writers might be in a better position than myself to advance theories which they might perhaps be able to support in a satisfactory way with our illustrations. I have endeavoured to acknowledge all such information as completely as possible in the text, but I take this further opportunity on my own behalf, as well as for Messrs. W. Griggs and Sons, of thanking all those who have assisted us with so much kindness and liberality, and of begging them to excuse any accidental omissions.

I cannot conclude, however, without expressing my deep acknowledgment to Mr. W. Griggs, at whose request I undertook to write the letterpress of the work. His services to Indian Art are well known, but the conclusion of the one hundred and eighth number of the Journal presents a favourable opportunity of referring to some of them, especially to those with which I am personally acquainted.

The first number of the Journal appeared on October 1st, 1883. It was the direct result of a resolution of the Government of India in the Department of Revenue and Agriculture, dated Calcutta, the 14th March, 1883, under which it was proposed to publish an official journal.

For various reasons the Journal, although it has been published under the official patronage of the Government of India, from which it has received consistent support in the matters of material and subscribers, has, since the beginning, been brought out at the risk of Mr. Griggs, who, under many difficulties, and with very little direct pecuniary advantage, has continued the publication with unfailing regularity for more than twenty-six years.

In the Preface to the first number, Sir E. Buck, who was then Secretary to the Government of India, in the Revenue and Agricultural Department, wrote as follows:

"It is believed that a journal of this kind may be useful in establishing a higher standard of taste in Indian Art Manufactures as in serving the commercial purpose of popularizing arts, too frequently regarded as merely curiosities of craftsmanship." Having been associated with the initiation of the Journal, as well as a frequent contributor, I may, I hope, be permitted to urge that, as far as Mr. Griggs is concerned, the hopes formed by Sir E. Buck have, in my opinion, been fully realized.

On an average from ten to twelve pages of plates, several of which were usually in colour, have appeared. The text, which accompanied them, has for the most part been adequate, and for that the publisher is indebted to many experts whose services, almost without exception, have been a labour of love, to whom he tenders his warm thanks.

On their part, as well as my own, for he has magnificently rendered for me, in the Journal and in a number of Editions de Luxe of works on Indian Art, no fewer than 3,400 objects, 1,316 of them in colour, in more than a thousand plates, I tender to him our best thanks for his splendid efforts to preserve for future study the correct representation of so many examples of the Industrial Arts of the great Dependency.

June 12th, 1909.

T. HOLBEIN HENDLEY.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

INTRODUCTION. DELHI AND THE UNITED PROVINCES OF AGRA AND OUDH.

PART I.

THE fascinating subject of Indian jewellery has attracted many students, and, besides special articles which have been written upon it in connection with exhibitions, no work on India which relates to the resources of the Empire or to the customs and life of its people, seems to have been quite complete without a reference to the ornaments with which all races have always loved to adorn themselves.

It is almost impossible to write much that is new, but it may serve a useful purpose to attempt to gather up the threads of so important and extensive a piece of work, and to try to interest by accurate, and for the most part full-sized, illustrations of some of the most characteristic specimens of jewellery, such descriptions as may seem desirable being added. In carrying out this project reference will be made not only to the papers which have appeared in previous volumes of the *Journal of Indian Art and Industry*, but to other sources of information. It will be necessary to quote somewhat largely from the writings of other authors, especially if they are hidden in the comparative obscurity of such official publications as the reports and catalogues of exhibitions.

Postponing for the present considerations of the history of Indian art as expressed in personal decoration, it is proposed to begin with the ornaments in use in Delhi and the countries more or less dependent upon it in former times. This course commends itself to the student, because Delhi was for many centuries the centre of Imperial power in India. Its influence extended primarily through the tract that is more properly described as Hindustan, of which it was the immediate capital, and which included Oudh and the North-West or United Provinces of Agra and Oudh as they are now called, but it radiated to far wider regions. Politically Delhi, it is true, is now included in the Punjab, but historically, the chief point of view with which the subject of jewellery must be treated, the arrangement adopted is more correct. For some hundreds of years Delhi set the fashion in India not only for Mohamedans, but for all who owed allegiance to the Empire.

In previous works I have brought forward some evidence to show how fashions in dress, the regulations of the ceremonials of courts, the arrangement of durbars and of processions, the conduct of public business, and many other matters of the kind, followed in the provinces the example and practice of the Imperial capital and of its august rulers. Notwithstanding the fact that many of the great dignitaries and pillars of the throne of the Mohamedan emperors were Hindu princes, much of the life of the Musalman court, where it did not touch religion, was introduced into their capitals and their palaces. The following is an illustration of the correctness of these conclusions. A few years ago, when the Indian Government desired to present a completely caparisoned elephant to the Shah of Persia, the officer entrusted with the commission, having seen what he thought would best serve his purpose as regards trappings of the animal at Jaipur, at one of the state processions of its Hindu chief, asked the British Resident if the work could be carried out there. The latter was about to reply in the negative, because he thought that the articles which were used in the Court of a Hindu prince were not likely to be suited to that of a Mohamedan potentate. Having been consulted, however, I stated that, as in nearly all such matters, Jaipur, as was the case with most other Hindu courts, had followed the old Delhi fashions, all that was really necessary was to use in the decorations of the howdah and the juwal (or saddle-cloth of the elephant) the cognizance of Persia, viz., the sun rising over the back of a lion, instead of the sun of Akbar and of the Suryavansis, of whom are the Rajput Princes of Jaipur. The suggestion was adopted and the work was done in the state workshops of the Maharaja to the complete satisfaction of the Indian Government and of the illustrious monarch whom it was desired to honour. The fact is that Indian equipments of this kind are the results of a natural eclecticism which is really an epitome of history and a survival of all that was most popular in the past, whether it has been of Mohamedan, Hindu, and even Chinese, or Buddhist, Christian, or still more remotely of Egyptian, Assyrian, Greek or Persian origin. In the last part of this work the subject will be dealt with at greater length.

Another reason for regarding Delhi as a centre of fashion and for the dispersion of ideas of the kind, is the fact that thither came artists and jewellers from all parts of the known world, not only to satisfy the eager curiosity of the emperors (some of whom, and more particularly Akbar, Jahangir, and Shah Jahan, his immediate successors, were insatiable in that respect), but because there also were gathered together all the richest men in the empire, who were able to patronize them. Even in the days of the iconoclastic and bigoted Aurangzeb, such

a man as Tavernier, the jeweller, was welcomed at his court, and was shewn by royal command the Imperial jewels and gems, the more important of which he has described and illustrated in his own famous record of his travels.

The dependent princes took to all parts of the empire the best designs, and also carried away with them to their own capitals craftsmen from Delhi, who could repair and keep in order the treasures they had accumulated, and who could supply the wants of their families and subjects. North India, moreover, is renowned for the number of its important places of Hindu pilgrimage, as well as for its popular Musalman centres of religious resort, to all of which men and women congregate from every part of the country. Fairs were always connected with the great gatherings at these holy spots, and at them were bought, sold, or exchanged articles of every kind, and especially ornaments for the person. Pilgrims, for safety and portability, indeed, deliberately carried their funds in this way, and disposed of a piece of jewellery when they needed money to pay their way or to satisfy the rapacious demands of the guardians of the sacred shrines. Traders, of course, took their finest specimens to these gatherings in order to make them known, as well as to dispose of them to the best advantage amongst people of the world who were present for business if not for devotion. Thus, in one way or the other, such places as the Hindu holy cities of Benares, Allahabad, Mathura, Hardwar, Ajudhya, and the Mohamedan tombs or mosques at Delhi, Agra, Faizabad, or elsewhere, became centres which set the fashion for the general population, in as potent a manner as did the Court itself for the higher classes.

The love of jewellery is not confined to people of any religious sect or class, though there may be special ornaments which are peculiar to a particular faith or tribe. From a strict point of view, the Mohamedan ought not to care much for such vanities, but human nature mocks at such restrictions as have been laid down by its leaders, and readily adopts anything which is beautiful, whatever its origin may be. The very much Hinduized Mohamedans of India have been no exception to these laws, and thus we find that no great distinction is to be found between Mohamedan and Hindu jewellery as regards style, and even names, in North India. In some cases very characteristic Hindu ornaments have been adopted by the former; for example, the *rákhi* (s.) bracelets of silk and jewels, which are tied on their wrists by the people of Rajputana on a certain festival, were used by Akbar and his followers. In 1832, Dr. Herklots, of the Madras Medical Service, caused a work to be compiled by Jafar Sharif, a Mohamedan of the Dakhan (Deccan) upon the customs of the Mohamedans of India. This was entitled the *Kanun-i-islam*, and was translated by him and dedicated to the Court of Directors of the East India Company. A reprint of the second edition of the work, which had become rare, was republished in Madras in 1895. A copious list of the ornaments worn by Mohamedan women in India is given in an appendix to the above work. The description relates primarily to the Dakhan, but is sufficiently exact for all parts of India, and as it is not easily accessible, it is reprinted here as a guide, which will be useful in considering the subject throughout the present work. Some further explanatory notes are taken from the body of Sharif's book, and also a few extracts from an interesting volume written by Mrs. Mir Hassan Ali, the wife of a well-known Mohamedan gentleman, who lived a purely Musalman life with him in Hindustan. Her book, entitled "Observations on the Musalmans of India," was also published in 1832.

The following "List of jewels or ornaments worn by Musalman women" is taken from the *Kanun-i-islam*.

ORNAMENTS WORN ON THE HEAD. The vernacular names are transliterated according to the modern rules, and, in order to give some additional clue to the origin of the ornaments, or to the religious connection of the persons who use them, the language from which the words are derived, is noted, if it can be traced, in italics, as follows:—*a.*, Arabic and *p.* Persian (usually indicating Mohamedan use); *s.* Sanskrit; *h.* Hindi; *d.* Deccan; etc. *Súraj*, *s.*, or *Sísphúl*, *s.* (Arabic, Kars): a large, circular, beautifully embossed golden ornament, worn on the back part (nearly on the crown) of the head. *Ráktí*, *d.* (usually worn by Hindu women), the same as the preceding. When worn by Musalman women, it is made a quarter of the size, and is worn between the preceding and the following one. *Chánd*, *s.*, a semi-lunar golden ornament worn under two others on the head. *Chúntí*, or *Choti*, *h.*, false hair braided together, having a large golden knob or cup above and several smaller ones below; this is plaited with the natural hair of the head. The *Chúntí* sometimes consists of silk or cotton thread, with which the hair is tied. *Mirza-bar-parwa*, *p.*, three small delicate golden chains, worn as the *Tika*, *h.*, fixed to the head by small hooks; the lower hanging ends being either set or not with precious stones. *Máng* or *Mángpati*, *h.*: a golden ornament worn over the line on the top of the head. *Tika* or *Máng-tika*: any golden ornament worn on the forehead, whether it be a single round one set with precious stones fixed on or glued to the centre of the forehead, or one hanging from the parting of the hair to the spot between the eyes. This frontal ornament has usually a star or radiated centre of about two inches in diameter, set in gold, and richly ornamented with small pearls, of which various chains are attached, aiding to support it in its position on the centre of the forehead. A triple or quadruple row of pearls passes up the centre of the *Máng*, or the part where the hair is parted; the hair being divided and kept down very flat. The centre piece (and occasionally each end piece also) is composed of

precious stones, such as topaz, emerald, ruby, amethyst, etc. Sometimes the centre is of one colour and all the rays of some other; or the latter are alternate. Thus the *Máng-tíka* is not a very light ornament, but it is extremely splendid, and being generally set in gold is often very valuable. One of a very ordinary description will cost full twelve or fifteen guineas, though composed of coloured glass, or crystals, or foils; when made of precious stones, the price may reach to any extent. *Sara-sarí* (a Hindu ornament): an elegant and delicate golden ornament, which forms two semicircles, bordering the edge of the hair-pin in a similar manner to each side.

ORNAMENTS WORN ON THE EARS.—European ladies are content with one appendage at each ear, while the females of Hindustan think it impossible to have too many. *Karanphul*, *s.*: a gold ornament, having a star or radiated centre of about an inch and a half in diameter, sometimes richly ornamented by precious stones. It is fixed into the lobe of the ear, both by the usual mode of piercing, and by a chain (*Sankalí*, *d.*) of gold passing over the ear, so as to bear the weight of the *Karanphúl* and *Jhumka* *h.*, which would else cause the lobe to be greatly extended downwards. It is, however, to be remarked, that most of the inferior women have large holes in that part of the ear wide enough to pass a finger through (and the *Arvi* [Malabar] women on the Coromandel coast, especially at Madras, large enough to pass a ring an inch and a half in diameter). Even the higher orders consider an aperture, such as would admit a pen, rather honourable than otherwise, from its indicating the great weight and consequent value of their jewels. The *Jhumka* is always of solid gold, and consists of a hollow hemisphere or bell, curiously filigreed, and about an inch in diameter. From the edges are suspended small rods or pendants of gold, each furnished with one or more small pearls, garnets, etc., sometimes a dozen or two pendants being attached to the circumference of each *Jhumka*, sometimes suspending a hundred pearls. In the upper part is a small perforated stud, sometimes ornamented, through which a ring about the thickness of a fine knitting needle, and not less than half an inch in diameter, is inserted, it previously passing through the ear in the part usually pierced. This ring, like every other fastening made to pass through the ears or nose, is of the purest gold. It is so pliant that the little hook made at one end, by bending the wire to fix it into a minute loop or eye formed at the other end by twisting it, may be straightened at pleasure by means of the nail only. In general, however, the *Jhumka* is fixed to the lower edge of the *Karanphúl*. *Sankalí*, or gold chains (sometimes ornamented with pearls), which support the ears and its appendages. *Kalas*, *s.*: probably a pinnacle or pointed ornament at the top of the head. *Búgrai*: a Hindu ornament. *Pátan*, *s.* (literally leaves, because resembling them), worn in any part of the ear, except in the lobe and the little ears. *Bhadaríán*, *s.*, or *Dandíán*: these, which consist of a number of small rings of pure gold (or, in case of poverty, of silver, or even tin), are affixed all along the border of the ear, which is pierced for that purpose. The number worn is from four to eleven, generally the latter, that is to say, in one ear, the left invariably having one less. *Murkián*, *h.*, or a small *jhumka*, worn in the little ear. *Mornián*, *h.*: the same as *Baisar*, *h.* (nose ornament), worn on the top of the ear. *Alúlak*. *Udráj*, *s.*: stone ear-rings. *Halka*, *h.*, or *Dar* (perhaps from *dar*, a pearl, Arabic): a ring worn on the little ear. *Kán báolí*, *h.*: A drag on the ear. *Long*, *s.*, or *Laung*: shaped like a clove. *Pankhá*, *s.*: shaped like a fan. *Machhlú*, *s.*: shaped like a fish.

ORNAMENTS WORN ON THE NOSE.—The nose has its share in the decoration of Hindustani ladies, and bears several ornaments. *Nath*, *s.*: an ornament passed through the left nostril, consisting of a piece of gold wire as thick as a small knitting needle, with the usual hook and eye, and furnished at the centre, or nearly so, with several garnets, pearls, etc., perhaps to the number of seven or more, separated by a thin plate of gold, having generally serrated or scalloped edges, and being fixed transversely upon the wire which passes through their centres, as well as through the garnets, pearls, etc. The common diameter of the circle of a *nath* is from one inch and a half. On the coast of Coromandel a somewhat similar ornament is worn in each ear by men of respectability (called *pagúl*). *Búlák*, *h.*: of these there are two varieties, viz., *búlák* and *chánd-ke-búlák*. The *búlák* is a nasal trinket, flat, in form not unlike that article of furniture called a footman, and has at its narrowest part a couple of eyes. It is appended to the middle of the septum or central cartilage of the nose, by means of a gold screw passed through an orifice in it. The ornament lays flat upon the upper lip, having its broad end furnished with pendants of pearls, and its surface set with precious stones. *Baisar* or *Morin*, *h.*: worn on the right nostril. Those who wear this ornament and the next are nicknamed "*Baisarwálí*" *h.* and "*Phúlwálí*" *s.* *Phúlí*, *s.*: this ornament, like the *baisar*, is usually worn on the right wing of the nose. *Nathni*, *h.*: a small ring worn on the left nostril by children.

ORNAMENTS WORN ROUND THE NECK.—The neck is not forgotten among those lavish decorations of which the native ladies are so fond. It is furnished with various kinds of necklaces. *Lachcha*, *d.*: a necklace worn tight round the neck, formed of gold beads (called *Manka*, *h.*) and *pót* (or glass). *Hala*, *d.* or *Nímbolí*, *d.*: the same as the preceding, but longer, and hanging down. *Lokrí*, *h.*: an ornament worn tight round the neck, formed of stars of gold strung on three black silk or wire threads, with *Kálipot*, *s.*, or black glass beads filling up the interstices.

Jigní (Jugní, *h.*), a small semi-lunar ornament worn in the centre of a string of beads, etc. Padak, *d.*: (in the Deccan a flat plate of gold or other metal). Jonmálá, *h.*: Málá, *s.*, means a necklace. Chandanhár, *s.*, or Nosar-hár, *p.*: Hár, *s.*, is also a necklace; and *chandan* means sandalwood. These are rosaries. An ornament worn on the head, in shape like a half-moon, from the Sanskrit Chandra, is also called Chandan-hár in the Deccan. Mohanmálá, *s.*: *Mohan* means fascinating. The necklace is generally formed of gold, beads, and coral. Gúlsari, *d.*: a neck ornament worn by married women. Sharif observes that the lachchha, gúlsari, nath, and bangri, *h.* (a thin bracelet), are four ornaments quite essential to maternity, and even the poorest cannot enter the connubial state without them. Chosari, *d.*: not unlike the bázúband (armlet), but worn tight round the neck and hooked behind. Champa kali, *s.*: this is made of separate rings, each intended to represent the unblown flower of the champa (*Michelia champaca*), to the number of from forty to eighty or more, strung together. This ornament is usually worn rather loose, that it may reach halfway down the bosom. The mounting is gold or silver, according to the means of the wearer, and the rings or flower buds are in imitation of the mángtika, and either crystals set in foils, chiefly white or precious stones of one colour, throughout the ornament, or it is wholly composed of gold. Dolari, *h.*: literally, two strings. Two rows of small round beads threaded on silk. When the ornament consists of three rows it is called té (túe) lari; of four, char-lari, *h.*; of five, pach-lari or panch-lari. Tulsí, *s.*: nearly the same as the dolari, except that instead of the gold beads being round, they are of an octagonal shape. Tulsí, however, means "the sacred basil" (*Ocimum sanctum*), so rosaries used by worshippers of Vishnu are made of tulsí wood. Páruniá (possibly "strung as pearls") ke Gúlsari: Parn, parnia, parni, *s.*, various kinds of leaves. Tók, *a.*, Háus or Hansli, *h.*, is a solid collar of gold or silver, weighing from four ounces to nearly a pound. The latter must be highly oppressive to the wearer, especially as they are only used on high days and holidays; the general standard may be computed at about six or seven ounces. Being made of pure metal, they are easily bent, so as to be put on and off. They are commonly square in front under the chin for several inches, and taper off gradually to not more than half their greatest diameter, terminating at each end with a small knob, cut into a polygonal form. This ornament is sometimes carved in the Oriental style, either through the whole length, or only on the front. Mankián-ka-hár, or Hár: a necklace of pearls, large gold beads (manka), coral, garnets, etc. Patta: the word means "a leaf." Ta'wíz, *a.*: Most of the Hindustani women wear round their necks, strung upon black silk thread, ta'wízes, which are silver cases enclosing either quotations from the Kurán, some mystical writings, or some animal or vegetable substance. Whatever may be their contents, great reliance is placed on their efficacy in repelling disease and averting the influence of witchcraft (jádú), of which the people of India, of every sect, entertain the greatest apprehension. Hence it is not uncommon to see half a dozen or more of these charms strung upon the same thread; sometimes with the addition of baghna, or the teeth and nails of a tiger, which are hung round the neck of a child.

ORNAMENTS WORN ON THE UPPER ARM, OR ARMLETS.—Bhujband, *s.*, or Bázúband, *p.*: a trinket adorned with semi-circular ornaments made hollow, but filled up with melted resin. The ends are furnished with loops of the same metal, generally silver, and secured by silken skeins. Dhúlaí. Báótá, *h.*: an ornamented gold ring for the arm.

ORNAMENTS WORN ROUND THE WRISTS, OR BRACELETS.—The wrists are always profusely decorated. Kara, *s.*: a ring worn on the wrist, ankle, etc. A massive ring of solid silver, weighing from three to four ounces. These rings are commonly hexagonal or octagonal, of equal thickness throughout, and terminated by a knob at each end, the same as in the hanslí. This ornament, being of pure metal, may be opened sufficiently to be put on or off at pleasure, the ends being brought together by an easy pressure of the other hand. Kangan, *s.*, Ek-hára and Do-hára: bracelets. Pahunchián, *h.*, Ag (Dakháni for the flower of the ak (*Asclepias gigantea*) ke phúl ke pahunchián, Lahsan ke phánt (Sanskrit for garlic) ke pahunchian: a bracelet formed of small pointed prisms of solid silver, or hollow of gold filled with melted resin, each about the size of a very large barley-corn, and having a ring soldered to its bottom. These prisms are strung upon black silk as close as the pointed or perhaps rounded ends will admit, in three or four parallel rows, and then fastened. Patrí, *h.*: gilt brass rings, a quarter of an inch broad; from one to four are worn on each wrist. Should they wear bangrís, only a couple of these are worn, one on each side of the bangrí. Chúr, *h.*: an ornament consisting of several patris joined together. Mangati. Ael, *d.*: I find this is a bracelet worn by males. Tore, *h.* Bangrián, *h.*: these consist of thin rings made of different coloured glass, and are worn on the wrists. They are universally worn by the women in the Deccan, and their fitting closely to the wrist is considered as a mark of delicacy and beauty, for they must, of course, be passed over the hand. In doing this, the fingers are crushed and the hand well squeezed, to soften and mould it into a smaller compass, and a girl seldom escapes without drawing blood and rubbing part of the skin from her hand. Every well-dressed woman has a number of these rings on each arm. The usual number is from ten to sixteen. If they wear other golden ornaments along with them, they are fewer; if not, a greater number agreeably to fancy, but invariably one more on one wrist than the other. Chúrián, *h.*: bangles or rings

made of sealing-wax (lac), and ornamented with various coloured tinsel; also called *nakde ka jora*. *Himbalai*: worn along with *bangrís*, singly, and next to the body. *Astur*: worn singly and next to the hand.

ORNAMENTS WORN ON THE FINGERS, OR RINGS.—*Anguthí*, *s.*, or *Chháp*, *h.*: Rings of various sorts and sizes worn on any finger; generally of gold, those of silver being considered mean. *Arsí*, *h.*, or *Aíná*, *p.*, or looking-glass. The thumb of each hand has a ring which fits close, having a small mirror about the size of a halfpenny fixed upon it by the centre, so as to accord with the back of the thumb. The *áiná* should be of gold, but on account of the quantity of metal required wherein to set the glass, many content themselves with silver mounting. That a looking-glass may at times be commodiously situated at the base of the thumb will not be disputed; but what shall be said of that preposterous custom, which Europeans have witnessed, of wearing a similar ornament on each great toe. [Sharif forgets that an Eastern foot is not covered indoors, and is as flexible as the hand]. *Angushtán*, *p.*, or *Hadíárú*, *h.*: a particular kind of ring, an inch broad, worn on the thumb only during the wedding days, or for six or twelve months after, when it is melted down and converted into anything else. *Chhalle*, *Kangni-ke-Chhalle*, *s.*, *Kankrí-ke-bíj-ke Chhalle*, *h.*: usually about the fifth of an inch broad, very thin, and for the most part with bended edges.

ORNAMENTS WORN ROUND THE WAIST OR LOINS.—*Kamarpattá*, *p.*, or *Sáda*, *p.-patti*: *i.e.*, plain, or a simple flat ring, one inch and a half broad, which encircles the waist, being carved at the ends where they are hooked. *Kamarsál*, *d.*, or *Kursán-ka-patti*, *p.*, consisting of small square tablets two inches broad, which are carved and fixed by hinges; worn as the preceding. *Zar-kamar*, *p.*: gold belt.

ORNAMENTS WORN ROUND THE ANKLES (ANKLETS) AND FEET.—*Tol*. *Jore*, *h.*: an ornament like a chain. *Páñjan*: little bells fastened round the feet of children. *Páñl*. *Páñzeb*, *p.*: consists of heavy rings of silver resembling a horse's curb chain, set with a fringe of small spherical bells, all of which tinkle at every motion of the limb. *Mahndí*, *s.* *Ghungru*, *h.*: are of two kinds, viz. 1. *Amíníán Amnían*; 2. *Chhaghí ghungrú*. (These are what are sometimes called morris bells.) *Kará*, *s.*: rings of silver, made very substantial, not weighing less than half a pound each.

ORNAMENTS WORN ON THE TOES.—*Anwat*, *h.*: a ring furnished with little bells, and worn on the great toe. *Bichhí*, *h.*, or *Kúrríán*, *d.*: rings worn round the toes, and attached along each side of the foot to the *páñzeb*. *Chatkián*. *Chhalle*: like the ring of the same name worn on the thumb; this is worn on the great toe. *Matṭai*: a Hindu ornament. Besides the preceding, an ornament made generally in the shape of a vine-leaf, is worn by young girls pendent from a string tied round the waist.

Sharif, in a foot-note, observes that ornaments worn on the head, ears, nostrils, neck, arms, wrists and hands by the respectable classes of people are made of gold. Amongst the lower classes of people, the ear ornament called *dandíán*, and the neck ring called *hanslí*, together with all which are worn on the arms, wrists and fingers, are of silver, but as to the others (be they ever so rich and able to afford to have them of gold) they durst not make them but of silver. The other ornaments, viz., of the loins, ankles, feet and toes, are, by the lower and middling classes of people, of silver; but among the nobility, of gold. It is inconceivable what some women undergo for the sake of displaying their riches in this way.

The prospective mother of a child is not allowed to wear fine clothes or jewels from the seventh to the ninth month of her pregnancy, but is then adorned with them by her female relatives and neighbours with some ceremony. An important festival is held on the fortieth day after the birth of a child. The guests bring presents, amongst others a gold or silver *hansli* or *karai* for the baby, and *ta'wízes* of gold or silver, which are tablets on which are engraved verses from the *Kurán* in the Arabic character. These latter are strung on cords of gold thread, and suspended, when the child is old enough to bear their weight, over one shoulder, crossing the back and chest, and reaching below the hip on the opposite side. The mother may get some *bangrís*. The lobes of the ears of a girl are bored when she is one or two years old, often in as many as thirteen places in the right ear and twelve in the left. In the Deccan it is considered vulgar to bore many holes, this being done by low-caste people only, such as *Kanjars* and butchers.

When the child is taught the *Bismillah* (a phrase used by all good Musalmans at the beginning of actions), a small gold or silver plate is suspended by a red thread from its neck. A boy's age is marked by a knot on a string on his birthday; a girl's by a silver hoop or ring being added yearly to her *girdaní*, or silver neck ring. These are the only methods of registering the ages of Musalman children. *Bangrís*, or glass bracelets, are given by hosts to female visitors at festivals, and to girls when they attain womanhood. To read with the use of a *tabih*, *a.*, or rosary is meritorious, but an innovation. These rosaries may be almost regarded as jewels, as some are valuable. The bridegroom's family send jewels to the bride, viz., a pair of *angushtán*, or rings of gold and silver, a set of *chúrián*, or green *bangrián* (bracelets). The mother-in-law presents a gold ring to the bridegroom. He also wears a gold *málá* or necklace. At his wedding, a red *hangan* or thread is tied round his wrists as well as

his bride's. Jewels for the rich are in considerable numbers; if among the poor, according to their means. For the nose a nath and a búlák; for the neck a laseba (a light necklace of gold and glass beads), and a núnbolí (or hallah) one hanging down. For the wrist, a set of coloured glass bangrís. For the fingers, an angúthi; and for the thumb, an angushtán. For the toes, an amvat, or ring with bells, for the great toe; and bichhiní for the other toes. Part of a woman's dowry is paid in jewels. The Kangan referred to consists of a few pearls, some rice, flowers, and a quarter of a rupee. They are taken off on the third or fourth day. Amulets are also used to obtain the favour of "others." They are engraved on plates of metal, or written on paper and folded in metal, or brocaded and worn on the head, in the turban, or on the wrist or neck. Sometimes a nádali, *d.*, or stone engraved with a verse of the Kurán, is suspended from the necks of children to protect them.

The following ornaments are also described:—Sarpesh, *p.*: a band which encircles the turban two or three times. It consists of square pieces of gold plate, threaded together, each plate being set with precious stones; chiefly worn by kings, princes, the nobility, etc. Zígah or Líga: a band about six inches long and two broad, consisting of a piece of velvet beautifully embroidered, and a gold plate set with precious stones sewed on it. Worn obliquely in front of the head on the turban, and tied behind by means of silk thread, which is fastened to each end of the band. Only worn by kings, princes and nobles. Kalgí, *d.*: a huma or phoenix (Bird of Paradise) feather, having generally a pearl fastened to the end of it; worn only by kings and the great. Turah, *a.*: worn as the preceding, and made of gold and precious stones. Mohamedan rosaries (tasbíh, *a.*) contain a hundred beads and are made of the following materials:—1. Date stones; 2. fish bones; 3. carnelians; 4. Mocha stones; 5. pearls; 6. coral; 7. seeds of the *Canna indica* (Indian shot); 8. olive stones; 9. mother-o'-pearl; 10. onyx; 11. agate; 12. ebony; 13. beads of the basilwood; 14. seeds of the *Grypha umbraculifera*, or umbrella-bearing palm; 15. the earth of Karbala, where Husain suffered martyrdom; 16. a red wood spotted with black, *Lilu-nahár*; 17. sandalwood; 18. stones of the *Cicca disticha* or Charmayla. It will be seen that some of these are valuable or precious stones.

As regards the position of Mohamedans in regard to ornaments, Wherry, in his *Commentary on the Kurán*, etc., in a note refers to the following observations of Sale, Jalaludin and Baidhawí:—"The Sunnat (tradition) orders that when a man goes to prayers he should put on his better apparel, out of respect to the divine majesty before whom he is to appear. But as the Mohamedans think it indecent, on the one hand, to come into God's presence in a slovenly manner, so they imagine, on the other, that they ought not to appear before Him in habits too rich or sumptuous, and particularly in clothes adorned with gold or silver, lest they should seem proud." As regards women, the Kurán says: "and speak unto the believing women that they restrain their eyes and preserve their modesty, and discover not their ornaments . . . and let them . . . not show their ornaments, unless to their husbands or their fathers, or their husbands' fathers," etc., etc. [here follow other relatives and males to whom they could not be married] ". . . and let them not make a noise with their feet, that their ornaments which they hide may thereby be discovered." Mohamedan women should only adorn themselves to please their husbands, near male relatives, and their own sex. The Kurán indeed says, with regard to husbands, "for whose sake they adorn themselves." Sale also says, with regard to the directions, "Let them not make a noise by shaking the rings which the women in the East wear about their ankles, and are usually of gold or silver. The pride which the Jewish ladies of old took in making a tinkling with these ornaments of their feet is (among other things of that nature) severely reprov'd by the prophet Isaiah (Isa. iii. 16-18)." It will be seen later on that Hindu women wear many ornaments which tinkle as they move. In the life of the prophet Mohamed (Mahomet), Sir W. Muir has the following observations on his golden ring:—"Mahomet had a ring made of gold; he used to wear it, with the stone inwards on his right hand. The people began to follow his example and to make rings of gold for themselves. Thereupon the prophet, ascending the pulpit, sat down and taking off the ring, said: 'By the Lord, I will not wear this ring ever again'; so saying, he threw it from him. And all the people did likewise. According to another tradition, he cast it away because it had distracted his attention when preaching; or again, because the people were attracted by it. He then prohibited the use altogether of golden signet rings." Tradition is most discordant with respect to his signet ring. Some say he wore no ring at all; others, that he had a signet ring of pure silver for the purpose of sealing despatches. Some say it had one inscription, some another, and so on. On the whole, the personal example of the prophet seems to have been against luxury of every kind. His followers were less stringent, and he promised amongst the joys of the future life that "God will introduce those who shall believe and act righteously into gardens through which rivers flow; they shall be adorned therein with bracelets of gold and pearls, and their vesture therein shall be silk." (Chap. XXII. Sipara XVII. Wherry). In Turkey, the only articles of jewellery worn by Mohamedan males are finger rings set with various stones. (White, "Customs in Constantinople," 1845).

Mrs. Mir Hassan remarks that, on the third day after the Moharam (the mourning for Hassan and

Husain), zenana women (she writes of the Shiah or the Persian and Lucknow sect) throw off their mourning garb and replace their banished ornaments. The nath is placed on the nose; it is made of gold wire with pearls and rubies of value. This ornament is always worn by married women while their husbands are alive, except at the Moharam. She also says that the gentlemen lay aside their ornaments at seasons of devotion, thus proving that, while fond of jewellery, both men and women exercise restraint in its use on fitting occasions.

Mrs. Mir Hassan's other notes in regard to jewellery are interesting. The nath is sometimes as large as the bangle or bracelet, and must be held up while eating. The ears are pierced in many places and gold and silver rings are replaced in them after the Moharam, and when the ladies pay visits or receive company, or on other great occasions. On such occasions strings of pearls and emeralds fall in rows from the upper part of the ear to the shoulder in a graceful manner. Besides jewels, they wear spangles and silver tassels which are really jewels. Their waist-belts or trouser-cords often have tassels of pearls. These *izárbands*, *p.*, or cords are made in a great variety of silk, and are often very valuable. Mrs. Hassan says that the fondness of the women for good jewellery perhaps exceeds the same propensity in any other females of the globe. The rude workmanship of native jewellers is never an object of weighty consideration, provided the precious metals are unalloyed in quality. The same may be remarked in their selection of jewels; pearls of the largest size, even when discoloured or misshapen, are selected in preference to the most regular in form and colour of small size; large diamonds having flaws are often preferred to smaller ones most perfect. The gentlemen are good judges of precious stones, and evince some taste in their style of ornaments; they are worn on their turbans, and in necklaces or *hárs*, rings, amulets, etc.

Most of the ornaments mentioned by Jafar Shárif and Mrs. Mir Hassan Ali are shewn in the illustrations. As regards the workmanship, while it will be found that the Mohamedan conquerors of India introduced many new forms, and that artists from foreign countries were employed to prepare fresh designs, the patient Hindu has usually been responsible for the actual workmanship, thus following the rule, for example, in architecture. We need only mention the Taj Mahal at Agra, or the mosques at Delhi and Ajmere as proofs of this contention in relation to buildings. Nevertheless, the Hindu in every art has managed to leave upon it the strongest impressions of his own personality. The oldest and most historic forms of ornaments have been preserved by him. If we compare those which are worn by the peasantry and wandering tribes, such as the Banjárs, who carry salt or grain over the country, with those which are carved on the oldest Hindu or even on Buddhist stone images, we shall find many forms which have remained unchanged for ages. Some of those ornaments are, indeed, themselves of great antiquity. The chief reason is, that being made of base metal, it has never been worth while to break them up, as would be the case with silver or gold in case of poverty of the owner. As for such as are set with gems, or which are made of the precious metals, as is well known, they are liable to be frequently broken up in the one case, or sold and reset in the other. All writers on Indian Economics refer to the fact that much of the capital of the country is put aside in the form of jewels and ornaments. A peasant, for example, saves up a few rupees in a prosperous year, and has them turned by the village silversmith into bangles or anklets, bracelets or other ornaments, which are worn by himself or his wife until money is required for the purchase of a pair of bullocks or seed; or it may be for a wedding, or to feed the family in days of scarcity. As the poorer women never take off their jewellery, their persons are the most safe places for stowing away valuables. The cost of making and unmaking simple ornaments is very trifling, but as necessity arises very frequently for realizing money in this way, it is certain that when silver and gold are again saved up, the new ornaments must follow the prevailing fashion, and fashion—except for time-honoured forms—does change, even in the East, though in a slight degree. The rich store their wealth in the form of gems and valuable jewellery, which is as portable as possible. So terribly sudden are changes of fortune in the East, that it may be necessary to be prepared at a moment's notice for overwhelming disaster. The man, whether he be a ruling chief or a noble, who has gems of great value on his own person, or upon his wives and daughters, is therefore best fitted to cope with such difficulties. History is full of illustrations of this custom. It is one explanation why so many splendid gems have never been cut, but are only rudely polished. They were not displayed, but were kept as capital in the treasury, or were rudely pierced and strung to be worn or concealed on the person. Some of them were engraved with the names and titles of different owners, and thus give indications of the vicissitudes through which their owners have passed. For example, in my "Memorials of the Jeypore Exhibition," I drew attention to some large rubies and other precious stones which had belonged in succession to one of the great Moghuls, to Ahmed Shah Abdalla, the Rohilla invader of India, and finally to the Maharaja of Alwar, who had lent them to the Exhibition. An Indian treasury, if its contents could speak, could tell us strange stories. I recall one such examination in which coins were found from a hundred mints which had been presented to the chief as *nazarana*, or ceremonial gifts on different occasions. Amongst them were even Bactrian coins.

The late Mr. Baden H. Baden-Powell, in his official "Handbook of the Manufactures of the Punjab," published in 1872, in describing the native jewellery which was shown at an exhibition held in Lahore in 1864, refers at length to Delhi, and cites the following extract from the report of the jurors. They observe, he says, "that Delhi was and perhaps is still the principal place in India for the manufacture of all kinds of jewellery, though since the extinction of the King and court after the Mutiny, the trade is not what it was, and the best artisans are emigrating to the Native States." These words were written only six years after the close of the Mutiny, but although Delhi is now not even a provincial capital, in consequence of which the production of jewellery is probably much diminished, it is still, it is understood, one of the largest centres in the world for the distribution of precious stones. In this connection, Mr. Baden Powell especially referred to a class of Delhi jewellery which deserved mention, viz., that which was made in European fashion, with stones cut in Europe, which latter are chiefly brought from Calcutta.

The following is an extract from the official report on the Punjab Exhibition of 1881-2 (Class VIIA, Jewellery, etc.). Mr. J. L. Kipling refers to Delhi, and continues the history:—"Delhi, as a matter of course, is at the head of the list in this section, both in the number and value of the articles shewn. Both the English jurors are unanimous in the opinion that much of the Delhi display is poor in design and of no great excellence in workmanship. A considerable number of articles were sent to the Bengal Exhibition from Delhi, and at this season [winter] jewellers who keep small stocks in hand like to have their goods by them, in preference to their lying at a distant town, at a time when a regular succession of tourists is passing their own doors. The collection, on the whole, however, very fairly represents the best as well as the less admirable features of a very important industry. The imitations of European work are, perhaps, the least successful, for the workmen, whilst copying foreign models, have preserved the meretricious characteristics of Indian work, its minuteness and multiplicity of detail. The result, though pretty enough in a popular sense, is incongruous, for the solidity and smooth finish of the original is wanting, while the want of character and motive in the design remains. It is noticeable that while the public has purchased much that was good Oriental design, a great number of the English-looking goods remained unsold. Nor are the Delhi jewellers more fortunate in their imitations of Indian work from other parts of the country. The Madras Swami work, when at its best, each figure chiselled in bold relief, has a rich and characteristic effect, but the Delhi die-stamped imitations are curiously poor and tin-like. The filigraïn also from this city is distinctly inferior to that of Cuttack, and both design and workmanship of the numerous light silver necklaces, chains and bracelets are often poor. There is only one good example of the *Chatai*, or mat-pattern bracelet, a design which affords a fair test of sound and neat workmanship. The arts in which Delhi really excels, the skilful setting of precious stones so arranged that jewels and the incrustation of gems of no great intrinsic value produce a rich effect, the combination of enamel with gold and of jade with jewels and gold are, however, fairly represented. It is by work of this kind that Delhi is best known, and its representation is not likely to be increased by clever but only half successful attempts to copy the manner of work in other places. The trade of Delhi is so organized that it is impossible to award, as the jury would prefer, any prizes to the actual workmen, for it is doubtful whether in any of the Delhi exhibits the actual workman's name appears."

The above remarks afford food for much thought. It is notorious that Indian industrial art-workers (all too ready to copy and adopt foreign designs, especially of surface ornamentation, without much regard to their suitability to the materials and traditional methods of their own district) have been encouraged to persevere in a bad path by the pressure of dealers, amateur patrons with little knowledge of art, and even Schools of art, much to the detriment of their indigenous work and of their own reputation. Thus it is no uncommon thing to see in a silversmith's shop in Delhi or Lucknow peculiar local ornament applied to a Central Asian or Chinese vessel, or the converse, a vase of indigenous shape is covered with decorative work which is characteristic of Kashmir, Kachh, or Madras. The dealer and the patron, who are always on the look-out for cheap specimens, are also responsible for the cheap die-stamped manufactures—for such they are—which in India, as in other countries, in the end lead to the ruin of good honest hand-made and artistic work. The Punjab Exhibition of 1894 and the Delhi Coronation Durbar Exhibition of 1903 illustrated further stages of decay in almost every form of art, and the jurors, in both cases, recognized that amongst the causes were such as have been indicated. The schools of art in most cases, however, have attempted to stem the tide of misfortune, and not always unsuccessfully. Local exhibitions and small local industrial museums or show rooms might help to arrest the decay by showing specimens of the best work, and rewarding those who make them, or the dealers under whose auspices they were produced, besides educating the public, both European and native. The Decennial Art Congress at Lahore, which was held at the time of the 1894 Exhibition, strongly recommended the institution of such show-rooms, but without any large measure of success. At the Coronation Durbar Exhibition, jewellery was not admitted into competition, and was not, therefore, formally reported upon by the jury. There was a very large collection in a separate

court, in which the principal dealers exhibited jewellery, precious stones and plate to the estimated value of about £1,000,000.

A very brief description of the contents of this court is given in Sir G. Watt's official account of "Indian Art at Delhi in 1903." "In this place reference can only be made to the exhibits of Sri Rám Jánki Das of Delhi. A special feature was work in jade stone." They had "a curious and interesting assortment of this work, both ancient and modern, and either simply engraved or jewelled." The following, Sir G. Watt states, "are some of their more interesting exhibits :—A necklace of stone valued at Rs.4,000; a necklace of pearls set with diamonds and sapphires, Rs.1100; an Indian *jhuwar* (jewel for the head), set on one side with diamonds and on the other with rubies and pearls, Rs.1500; a seven-row necklace, Rs.2000; a jewelled drop necklace set with pearls, sapphires and diamonds, Rs.2500; a seven-diamond ring, Rs.1600; a handsome aigrette, fully jewelled, Rs.7000." This list affords some idea of the kind and value of expensive modern Indian jewellery.

As Delhi has been the seat of Imperial power from very ancient times, and the most ancient Indian records refer to events which took place there or in its neighbourhood, or in Hindustan and Oudh, we may expect in the latter some of the earliest information as to jewellery; nor shall we be disappointed. The two great epics of India, the Mahábhárata and the Rámáyana, or the history of the great war of the family of Bharata, an ancient king of India, and the history of Ráma, the deified hero of the Hindus, both have numerous references to ornaments worn by both sexes.

The information which follows is mainly derived from J. Talboys Wheeler's "History of India." In the Mahábhárata, references are made to jewellery. Sakuntala, the mother of Raja Bharata, the founder of the great house of Bhárata, was cursed by a sage who said that she should be forgotten by the man she loved, and that the curse should only be removed when he saw the ring which he had given her. She lost the ring, which a fish swallowed, from the belly of which it was recovered, and all ended happily. Karna, the son of Kunti, was born with golden earrings in his ears. His father, the Sun, had taken the form of a raja, with a crown upon his head and bracelets on his arms. The princes at the time of the great war are said to have had jewelled chariots and jewelled howdahs, and to have worn jewels. The sovereign of the gods presented Arjuna, one of them, with a chain of gold and a diadem. Arjuna, at a later date, was disguised at the court of Raja Viráta, and wore earrings in his ears, a woman's necklace round his neck, and a woman's bracelets upon his wrists. At the great horse sacrifice, Krishna, the incarnation of the god Vishnu, took a necklace of pearls and jewels from off his own neck and gave it to a eulogist or bard who praised him. When Arjuna entered the country of the Amazons in search of the white horse for the sacrifice, the women were all in the prime of beauty and wore necklaces of the best shaped pearls, and were attired in splendid dresses. The horse itself had round its neck a necklace of excellent jewels. Jewels are frequently mentioned by the historians, who show the value attached them in early times, even if there is exaggeration as regards the great personages in the Mahábhárata. In the Ramayana, in which a more luxurious life is portrayed than in the Mahábhárata, the references to jewels are more frequent. When the infant Ráma cried, attempts were made to propitiate him with jewels. In his third year his father performed the ceremony of piercing his ears with rites of great magnificence. When he was invested with the sacred thread, his mother gave him precious jewels which he passed on to his preceptor. When Ráma was sent into exile, he took off his ornaments, and even the marriage ring given to him by the father of his wife Sita. At his marriage he had a crown of pearls on his head; earrings of exquisite richness hung from both his ears; he wore a string of pearls and flowers round his neck, and an ornament of pearls on his forehead. Sita had jewelled butterflies in her raven-black hair. "Her ears and nose are resplendent with jewels; her wrists and arms are adorned with bracelets; her slender ankles are circled round with golden rings, whilst little golden bells tinkle upon her toes as she walks with naked feet over the carpeted floor." At the funeral of his father, jewels were scattered amongst the multitude, and the body of the king was adorned with them according to the precepts in the Sastras. When Sita was abducted by Ravana, she was wearing the necklace given to her by the holy Anasúya, which shone with a peculiar radiance. As she was borne away over the mountain Rishya-múkha she threw down her ornaments, except the jewelled flower upon her forehead, to the monkeys who were seated there, in the hope they would carry the news of her abduction to her husband Ráma. When Lakshmana, the brother of Ráma, saw them and was asked if he recognized them, he replied, "Those silver bells I know, for Sita wore them on her feet, but all the others are strange to me, for I never cast my eyes above the feet of my brother's wife." Ravana, as he slept, wore ten crowns of gold on his ten heads, sandal and ornaments on his twenty hands, and strings of rich pearls decorated his breast. Hanuman, the monkey ambassador of Ráma, made known himself to Sita by showing her the signet ring which his master had given him for the purpose. She kept the ring and returned by him the only ornament she had left.

In the early ages, or the Vedic period, jewels were worn, and regulations were made in respect to property in them. In the early Mohamedan connection with India we have few details of jewellery.

About A.D. 1020, Mahmud of Ghazni broke the famous idol-pillar at Somnath, which was nine feet high, but the Brahmans entreated him to spare it, offering heaps of gold if he would do so. He cried out, "I came not to sell idols, but to destroy them," and raising his mace, struck the image and it was broken into pieces, and piles of rubies and diamonds were found in that place. Ferushta says a pile of jewels was hidden in its belly. Older authorities say nothing of the jewels inside, but that it was garnished with gold and jewels.

The great Timúr, or Tamerlane, in his memoirs, hardly mentions jewellery. His spiritual guide, when he became his disciple, placed his own cap on his head and put on his finger a ruby ring on which was engraved the words "Rásti-va-Rásti" (Righteousness and Salvation). Elsewhere he states that the stone was a carnelian and that he used it as a seal. He seems to have been fond of rubies, as he wore two armlets on one hand which were set with stones. He divided his ornaments, on critical occasions, amongst his followers. His wife once sent her brother some of her jewels to propitiate him, but Timúr remarks that "he so far forgot brotherly affection, as to take them all, and even contended for more. This brother-in-law, when pressed at the fort of Asburg, attempted to escape in disguise, with his most valuable jewels in his girdle. He was recognized by the crier in a mosque in which he had concealed himself, and endeavoured to bribe him with a string of pearls. On the day of his own coronation, Timúr distributed all his treasure and valuables amongst his nobles, officers and soldiers, so that all that remained were the clothes on his back, a horse, a sword, a shield, a spear and a quiver with its bow and arrows.

In the chief authority of the time, the *Ain-i-Akbari* (the Institutes of the Emperor Akbar) of Shaikh Abulfazl, in the third *ain* of the first book, the treasury for precious stones is described. The department was presided over by "an intelligent, trustworthy, clever treasurer," who had "as his assistants, an experienced clerk, a zealous dárogah (superintendent), and also skilful jewellers. They classified the jewels, and thus removed the rust of confusion. There were twelve classes of rubies, of which the first class were not less than 1000 mohurs in value, and the twelfth, from $\frac{3}{4}$ of a mohur to $\frac{1}{4}$ rupee." They made no account of rubies of less value.

Diamonds, emeralds, and the red and blue yákúts (rubies and sapphires) had also twelve classes, from the first of 30 mohurs upwards, to the twelfth, from $1\frac{3}{4}$ to $\frac{1}{4}$ rupee. The pearls were strung by scores and had 16 classes, from the first, in which each pearl was of 30 mohurs value or upwards, to the last, from 9 to 5 dáms. "The pearls are strung upon a number of strings equal to their class, so that those of the sixteenth class are strung upon sixteen strings. The imperial seal is affixed at the end of each bundle of strings, to avoid losses arising from unsorting, whilst a description is attached to each pearl, to prevent disorder," The charges are given for boring each pearl. A description of the jewellery is not given. Seals are described in the 20th *ain*. They are required by every man in his transactions. The names of famous seal-engravers are given.

On the festival of the 8th day of Virgo, Akbar put on the mark on the forehead, like a Hindu, and appeared in the Audience Hall, when several Brahmans tied, by way of auspiciousness, a string with jewels on it round his hands; while the grandees countenanced these proceedings by bringing, according to their circumstances, pearls and jewels as presents. The custom of Rákhi (or tying pieces of clothes round the wrist as amulets) became quite common. Badaoni, who is the authority for this statement, brings it forward as one of the indications of the emperor's adoption of some of the customs and religion of the Hindus. Almost every day Akbar received presents of horses, swords, gold and jewels, especially at the feast of the Nauroz. (T. Wheeler.)

It is stated that Núr Jahán (Jahangir's wife) "laid down new patterns and elegant designs for many gold ornaments. Her brother left, besides much other treasure, jewels worth 30 lakhs of rupees, but, as in accordance with custom, his property escheated to the State, his family depending upon its bounty. No doubt the most valuable gems went to the Imperial treasury, an indication of a previous note to the effect that the accumulations therein represented much of the wealth of the nation."

Captain Hawkins, who was at Agra from 1609 to 1611, sent home wonderful stories of Jahangir, who "inherited the wealth of his nobles and took a present from every one who came before him." He says that he had "eight chains of beads, every one of which contains four hundred; they are of pearls, diamonds, rubies, emeralds, lignum, aloes, and coral." Jahangir refers to these beads in his autobiography.

Jahangir was disappointed because the king of England sent him no jewels. The Portuguese brought rubies, emeralds and diamonds. Sir T. Roe says the plates on the head and breast of the first "lord" elephant were set with rubies and emeralds. Even at his private receptions, the emperor was decked with jewels. When Kuram (Shah Jahan) took leave of his father, he was dressed in cloth of silver embroidered with pearls and diamonds. At the Jarokha window, Roe got glimpses of two queens who glittered with diamonds. He thus describes the dress of Jahangir:—"His coat was of cloth of gold without sleeves, worn over a shirt as fine as lawn. His buskins were embroidered with pearls. His turban was plumed with heron's feathers; on one side was a ruby as big as a walnut; on the other side was a large diamond; in the centre was a large emerald, shaped like a heart. His sash was wreathed with a chain of pearls, rubies and diamonds. His neck chain consisted of

three double strings of pearls. He wore armlets set with diamonds on his elbows; he had three rows of diamonds on his wrists; he had rings on nearly every finger. One man hung on his sword and buckler; both were beset with diamonds and rubies." The attendants carried maces of gold set with jewels. The horse furniture was studded with gems; even the palanquin was plated with gold set with pearls; a fringe of pearls hung from it in ropes a foot deep, with a border of rubies and emeralds. A golden footstool was set with precious stones. All this took place in camp near Ajmir. Aurangzeb dressed only in white; he wore but few jewels.

Bernier, who was in India in 1658-59, remarks that "the Indians make excellent muskets and fowling-pieces, and such beautiful gold ornaments that it may be doubted if the exquisite workmanship of these articles can be exceeded by any European goldsmith."

Bernier saw the king (Aurangzeb) seated upon his throne at the end of the great hall, in the most magnificent attire. Amongst the jewels he wore were "an aigrette whose base was composed of diamonds of an extraordinary size and value, besides an Oriental topaz [supposed by A. Constable, in the English edition, 1891, to be a gem described by Tavernier as having eight panels and weighing 152 4-25 English carats], which may be pronounced unparalleled, exhibiting a lustre like the sun. A necklace of immense pearls, suspended from his neck, reached the stomach in the same manner as many of the Gentiles wore their beads."

Bernier refers to the great treasure of the mosques in gold and silver plate set with precious stones, and in pearls and gems of great weight; but adds that these articles are the spoils of ancient princes collected during a long course of years, and increasing regularly from reign to reign, which became crown property, and which it is criminal to touch. He, like so many other observers, notes that "the empire was an abyss of gold and silver; in the first place, because so much was melted, remelted and wasted in fabricating women's bracelets, both for the hands and feet, charms, earrings, nose and finger rings, and a still larger quantity is consumed in manufacturing embroidery . . . gold and silver cloths, brocades, etc. The quantity of these articles made in India is incredible. All the troops, from the *omrah* (noble) to the man in the ranks, will wear gilt ornaments, nor will a private soldier refuse them to his wife and children, though the family should die of hunger, which is a common occurrence." In the second place, to the dread of seeming to be wealthy, lest it be taken by force; which leads to burying gold and silver, especially among the Gentiles (Brahmanical Hindus), who possess almost exclusively the trade and wealth of the country, and "who believe that the money concealed during life will prove beneficial to them after death." This habit of secretly burying the precious metals he believed to be the principal cause of their apparent scarcity in Hindustan. "The arts in the Indies," he adds, "would long ago have lost their beauty and delicacy, if the monarch and principal *omrahs* did not keep in their pay a number of artists who work in their houses, teach the children, and are stimulated to exertion by the hope of reward and the fear of the *korrah*," a long and terrible whip which hung at every *omrah's* gate. He attributed some value also to the patronage of powerful patrons to rich merchants and tradesmen.

Tavernier, the jeweller, who was in India in the time of Aurangzeb, remarks that in the whole of the Moghul empire there was not a better judge of precious stones than Shah Jahan, and that he decided a case of much difficulty, at the request of Aurangzeb. An old master jeweller said that a ruby for which 95,000 rupees had been paid by the uncle of the emperor, who wished to present it to him, was not worth 500 rupees. Shah Jahan agreed, and the merchant was compelled to take it back again and refund the money. He gives an illustration of the great topaz which the king always wore. It was bought at Goa for 181,000 rupees. He also describes and illustrates other splendid gems which were in the possession of the emperor.

Although we cannot accept the incredible valuation of the emperor Jahangir of the jewels left by his father, we can believe, with Bernier and Tavernier, that the treasures of the early Moghul sovereigns were worth an enormous sum. The facts related in the *Mulfazat Timuri*, or "Memoirs of Timur," of the distribution of wealth such as these at critical moments, and other instances of the kind (as, for example, the gift of Akbar's father Humayun, of jewels to the Persian monarch, to induce the latter to aid him in recovering his throne when he was an exile), point to one good reason for accumulating resources of the kind. While, however, this idea may have been in the minds of the emperors, another politic reason was the prudence of spoiling the nobles of much of their portable wealth to use it against them in case of defection, or to spend it in rewarding loyal subjects. The early Moghuls looked upon the property of their officials as their own. They were their heirs; they claimed the right of appointing even the lawful successors of the Hindu potentates who were subject to them. The sovereign was the source of all power, wealth and honour, and as long as he retained the means, such as a huge treasure afforded him, of immediately quieting opposition or disaffection by distribution of a part of it, he maintained his position. The last emperor who possessed such treasure was perhaps Mohamed Shah, and he was despoiled of the greater part of it by Nadir Shah, the Persian invader of India, who took back with him the famous peacock throne of Shah Jahan, and countless wealth of all kinds: but secured, as a special personal forced gift, the Koh-i-nur diamond, which is now in the possession of our own sovereign.

Jahangir crowned himself with the imperial crown, which his father had caused to be made after the manner of that which was worn by the great kings of Persia. He states that "on each of the twelve points of this crown was a single diamond of the value of one lakh of ashrafs of five mithkals, the whole purchased by my father with the resources of his own government, not from anything accruing to him by inheritance from his predecessors. At the point of the top part of the crown was a single pearl of four mithkals of the value of one lakh of ashrafs; and on different parts of the same were set altogether two hundred rubies of one mithkal each, and each of the value of six thousand rupees." The translator of the Memoirs estimates the value of "this superb symbol of supreme power at two millions and seventy thousand pounds sterling." Jahangir adds that his nobles and courtiers were clad in costly dresses, and wore zones and amulets sparkling with the lustre of precious stones. In several places he mentions presents he gave to nobles; as, for example, dresses of honour and girdles and daggers enriched with jewels, and a *jigha*, or aigrette for the turban, set in the same manner. He presented his wife Núr Jahan with a necklace of forty pearls, each of which was worth 40,000 rupees. His figures, however, are rarely trustworthy. He seems to have frequently given his son Kuram (afterwards Shah Jahan, his successor), magnificent ornaments; as, for example, a necklace of pearls and an aigrette worth £80,000; so that, in process of time, he became the proprietor of jewels to a very extraordinary amount. He sometimes gave purses or bulses of gems. An extraordinary illustration of the customs of the court is given in the story of the emperor's mode of showing his favour towards his son Parvîz, to whom he gave a ceinture set with diamonds from his own waist, the diamond aigrette from his own turban, and a chaplet of pearls worth five lakhs of rupees; but this was not all, for he adds, "I intimated that every individual person of my court, of whatever degree, desirous of intimating his attachment to me, each according to his ability, should make a present of some value to the *Shahzada* (prince), and by an account subsequently laid before me, it appeared that he received on this occasion, in consequence of such intimation, in gold and jewels, horses and elephants, what amounted in the whole to the value of two hundred lakhs of rupees (£2,000,000)." The prince, however, next day gave his father things worth twice as much. These included trays of costly dresses and jewels. The whole story reads like a chapter from the *Arabian Nights*, but is, no doubt, only an exaggeration of a custom which continues in native courts to the present day, though it is dying out in the case of Europeans. On great ceremonial occasions each European officer at the *darbar* has laid before him trays, varying in accordance with his rank, containing dresses and ornaments, which in former days were accepted and the equivalent or more given back at the return visit. These customs were artificial means of paying compliments, or of propitiating on the one hand great personages who received more than they gave; or of rewarding merit, when the sovereign presented more than he received. Jewels or ornaments formed a large part of all such ceremonial gifts; hence the value attached to them, and the importance of the jeweller and goldsmith.

Reserving trade statistics and information regarding persons engaged in the manufacture and sale of ornaments for another number of this series on "Indian Jewellery," I proceed now to describe the illustrations, giving such further particulars as each may suggest.

DESCRIPTION OF THE ILLUSTRATIONS IN PART I.

PLATE I.—Portraits of five of the best known Moghul emperors of Delhi. Although the portraits represent the most illustrious occupants of the Imperial throne, they have not been chosen mainly for that reason, but because in every case the person represented is wearing interesting examples of jewellery. The pictures have been copied from authentic originals which are in the possession of Rajput chiefs. 1. Abul Fateh Jalaluddin Mohamed Akbar, born A.D. 1542; reigned from 1556 to 1605. Blochman, in his notes on Badaoni and the religious views of the Emperor Akbar, observes that he appeared in public with the mark which Hindus put on the forehead. In my book on "The Rulers of India and the Chiefs of Rajputana," I have reproduced a portrait which is probably unique, showing the emperor wearing such a mark, and have therefore selected another one for the present work. Badaoni also refers, as I have already noted, to the fact that on the festival of the eighth day of Virgo, when Akbar appeared in the Audience Hall with the marks on his forehead, several Brahmans tied, by way of auspiciousness, a string, with jewels on it, round his hands. This was the *Rakhi*. 2. Nur-uddin Mohamed Jahangir, born 1569; succeeded 1605; died 1627. In Purchas' "Pilgrims," it is stated that his jewels were worn in rotation; those which were worn one day not being worn again for a twelvemonth. Reference is also made to the eight chains of beads, each containing four hundred, which he used as rosaries, no doubt to repeat the names of the Almighty. 3. Mirza Khuram, who succeeded to the throne under the title of Shah Jahan, and surnamed Shahab-ud-din Mohamed Sahib Kiran Sani; born 1593; succeeded 1627; deposed 1658; died 1666. From the jeweller's point of view, he is most notorious for the construction of the Peacock throne, which

Tavernier valued at six millions and a half pounds sterling. The Taj Mahal, which he built, may be looked upon as almost a colossal jewel, because the precious marble was profusely adorned with gems. 4. Alamgir I., surnamed Abul-Záfar-Muhi-ud-din Mohamed Aurangzeb; born 1619; succeeded 1658; died 1707. An Italian, in 1694, saw him on his throne, wearing a white turban tied with a gold web, and ornamented with one very large emerald surrounded by four smaller ones. 5. Mohamed Shah, surnamed Roshan Akhtar, or the "brilliant star"; born 1702; succeeded 1719; died 1748. In his reign, Nadir Shah, the ruler of Persia, invaded India, and conquered Delhi in 1739, from which he took away spoil computed at eighty million pounds sterling, and jewellery of untold value, some of which (including the remains, at least, of the Peacock throne) is probably still in Persia.

PLATE 2.—6. Front view of a coat of brocade (kincob or kamkhwab, cloth of gold) of zig-zag pattern in red and gold. The borders and shoulder and back pieces are of black velvet embroidered in an elaborate floral pattern with gold thread, pearls, rubies and emeralds, by Buland Baksh and Ahmed Khan of Ulwar. Cost of velvet and brocade, 90 rupees; of the lining of light blue satin, 11 rupees; of the jewels, 5000 rupees; and labour, 300 rupees; total, 5401 rupees. Length down the middle seam of the back, 32 inches. Regal garments of this kind were, no doubt, worn at the Imperial Court, whence came most of the best workmen at Ulwar. When so elaborately enriched with gems, they may really be included under the head of jewellery. In my work on "Ulwar and its Art Treasures," I have included, besides the present illustration, one of the back of the same coat, and others of similar magnificent garments. In the "Memorials of the Jeypore Exhibition," I described and illustrated the state brocade overcoat of Maharaja Jai Singh, which he wore at the court of Aurangzeb, a very sumptuous dress, though it is not enriched with jewels.

PLATE 3.—The jewellery represented in this plate is reproduced from the work on Ulwar which is quoted above. The books referred to under the heading Plate 2 were published in small editions and very expensive form, and are therefore rarely seen; hence the repetition of some of the plates in the Journal may be of use to a large number of persons. 7. Forehead ornament or Sarpesh. It is worn on the head-dress. The back is enamelled on gold. There is a large centre-piece of the shape of a plume, and medallions on either side are attached to it and to each other by hinges. It is decorated by figures of birds in white on a glowing red ground. In front the plaques are set with large rubies, and depending from the ornament are seven emerald drops. 8. Necklace, Kantha, 17 inches long; emeralds and rubies, with pearl tassels. Value, Rs.35,000. The large emeralds are cut into prominent ribs. The pearls are attached to cords and tassels of gold thread, a favourite way of finishing off Indian necklaces, bracelets, &c. 9. Forehead ornament, Sarpesh. Similar to No. 7. The enamel on the back is chiefly red on a white ground, and the plaques are set with large flat emeralds. There are also eight drop pendants of emeralds of good quality. The ornament is $6\frac{1}{2}$ inches high. From No. 7 hangs an ornament for the turban, or Turah. Eleven strings of rubies and ruby drops are suspended from small golden bells set with diamonds, and the whole hangs from a blue enamel bell studded with rubies. Pearls are also used with gold thread to complete the ornament. The turah connected with No. 9 is similar to the above, except that there are seven strings of emeralds instead of rubies, and the whole hangs from a diamond-studded plaque. The diamonds thus used are mere scales or lasques. 10. Armlet or bázuband. A light coloured oblong emerald with an engraved pattern, $1\frac{7}{8}$ in. by $1\frac{3}{8}$ in., is the chief ornament. It is strung on a cord enriched with pearls, from which hangs a fine tassel of gold thread similarly adorned. 11. Armlet, bázuband, like No. 10, but with a circular emerald of rich colour, 2 inches in diameter and $\frac{7}{8}$ of an inch thick. 12. A gold bangle or anklet (kari), set with gems; diameter, $3\frac{1}{2}$ inches; value, Rs.2000. The ends are formed like an elephant's head, a very ancient and favourite form of ornament to which longer reference will be made hereafter.

The illustrations in this and most of the forthcoming numbers are taken, unless otherwise stated, from the Indian Section of the Victoria and Albert Museum at South Kensington (marked I.M.), or from the Museum of H.H. the Maharaja of Jaipur (marked J.M.).

The best thanks of the publisher and author are due to Mr. Skinner, Director of the Museum, for kind permission to utilize the collections of jewellery; and to Mr. Stanley Clarke, in charge of the Indian Section, and his staff, for their kindness and valuable aid in the troublesome work of photographing so many small objects. The opportunity is also taken of again acknowledging the munificence and kindness of H.H. the Maharaja of Jaipur in allowing his artists in the past to reproduce so many of the specimens which are here published.

PLATE 4.—13. Ear-drop. Star-shaped ornaments and pendants, from the lower of which hangs a fish; there are also numerous small pendants. The flat gems are turquoises, with the exception of the crescent in the star ornament, where there is a flat diamond. Enamel is employed to enrich the effect, and also fringes of pearls, rubies and emeralds. Two such ear-drops are worn over the ears, but are supported by other ornaments and by each other, as they are too weighty for attachment to the ears. In this splendid jewel, as in so many others which follow, the greatest richness is obtained, at comparatively little cost, by using flat stones or scales of

diamonds and badly-shaped gems. Very little regard is paid to regularity of form or to careful cutting, as is the case in European work. [I.M. 307.] 14. Turban ornament (Sarpesh). Pine or cone-shaped top with central and two side plaques; rubies, diamonds and pearls set in gold cable pattern. filigree, with two pendent emeralds. [I.M. 255.] 15. Plume or head ornament of white jade set with diamonds, rubies, emeralds, and coloured foil or enamel, with a fine pendent pearl at the top. [From the Guthrie Collection, I.M. 569.] I have a contemporary portrait of the Emperor Mohamed Shah carrying an ornament like this in his hand. Jade forms a most beautiful foil for the display of coloured stones. The Moghuls and people of Central Asia especially seem to have used it. Its extreme hardness is an additional merit. 16. Head ornament for a horse (Turah). State animals are often as richly adorned as their masters, and with ornaments not unlike theirs, as in the present case. From the mouth of a figure in the form of a fish is suspended the turah, or drop, which is composed of a bell and seven plates of enamelled silver, from which are pendent many imitation emeralds. The bell is set with flat diamonds. From the head of the fish springs a cup with an octagonal-shaped flower-like ornament with pearl drops. [I.M. 308.] 17, 18, and 19. Ear-drop and two brooches composed of gold spherical or hemispherical bosses set in open-work of gold with granulated surfaces, and in the brooches with pendants of similar workmanship. These beautiful granulated balls are made in Delhi and the neighbourhood, and require extreme patience in their production. From the earliest times the Asiatic jewellers have employed this most effective method, which is characteristic of the good effects which may be obtained with the rudest appliances, provided time is no object. [I.M. 330, 332 and 334.]

PLATE 5.—20. A favourite form of necklace, which is composed of enamelled gold plaques set with diamonds attached to each other by four short rows of irregular pearls. In the centre hangs a star-like pendent of plate diamonds, each in a stud of gold radiating from a pale ruby in an octagonal frame. The backs of the plaques are enamelled. The Delhi enamel, which is so largely employed for backing ornaments, is inferior to that which is made in Jaipur, especially in the reds, which tend to a brownish colour instead of being a glowing crimson. [I.M. 302.] 21 to 24. Various described as head ornaments, pendants, or ear-drops. They may be worn suspended over the forehead or ears. No. 21 is composed of three large flat pieces of filigree work of ruddy gold enriched with rubies. They are connected by chains of pearls relieved by rubies. From the lower piece, which is the widest, hang seven smaller gold pendants also set with rubies, and the whole are enriched with pearl and emerald drops. An ornament of this kind is called Jhumar. [I.M. 325.] 22. There are a top and bottom piece of gold open-work set with rubies and turquoises and connected by pearl chains. The ornament is completed by drops of pearls tipped with emeralds hanging from numerous variously-shaped small pendants. [I.M. 181.]

PLATE 6.—The ornaments represented in this plate, and in many others which follow, may be made either in gold, silver, or base metal, according to the position in life of the wearers. 25. This is a widely-worn ornament for the ear, which in Marwar and other places is known as *Andhi*, and is composed of a flat star-like piece, the *Karanphul* (or flower for the ear) and the *Jhumka*, or bell. The specimen shewn was of gold set with diamonds, and from the bell hung pearls tipped with small rubies, with an emerald with pearl and ruby drops for the clapper. [J.M.] 26. Forehead ornament, or *Bindi*, suspended from the hair or other ornaments down the centre of the forehead. It is shaped like a fish, and may be made of gold and jewels, as in No. 25. In this position, Hindu women generally have a sectarian mark painted, called the *tika*. Holy men apply the mark here also. In some districts, marks of similar import, like wafers, are fastened with paste on the forehead in the same spot, and may be richly ornamented. [J.M.] 27. Necklace with pendant. Numerous plaques of thin metal, having an embossed floral design, are attached by rings to a thread cord. The pendent plaque, in this case ornamented with two peacocks, is a small flat box to contain a charm, and was probably worn by a Mohamedan. Jafir Sharif gives a number of elaborate formulæ for amulets which are intended to protect the wearer from dangers for which each has a special value. It will be remembered that the ancient Egyptians firmly believed in the power of such charms, and that many of them were held to be most efficacious in after life, and are therefore buried with mummies. Most flat plaques of this kind are struck off from metal dies of time-honoured patterns which may be purchased by the working jewellers in the large towns or at fairs. [I.M. 1043.] Many men and women obtain a good living by threading amulets, beads, &c., to form necklaces, bracelets, &c. 28. Necklace. In addition to an embossed metal charm with pendent silver balls, there are numerous hollow balls shaped like the pomegranate fruit, which are strung at regular intervals on two pairs of cords. When the ball is deeply grooved it resembles the *Kamrakh* or *Averrhoa* *Carambola* fruit. [I.M. 467.] 29. Armlet or *bazuband* of small indented bars, which lock into each other, so as, when strung on threads or a silk cord, to form a flexible band. This ornament is very widely worn by all classes in North India, being made of gold, silver, or base metal. 30. Armlet (Joshan). A double row of cylinders of metal is strung on a silk cord, which has a loop and

button, also part of the cord to fasten it on the arm. These loops and buttons are very common, and make a secure fastening. [I.M. 486.] 31. Bracelet, composed of numerous triangular-shaped ornaments strung on a cord. They look like rude horned heads of bulls. [I.M. 469.] 32. Silver bracelet (Naugari, s.). Made up of rectangular ornaments, each engraved on the back, and set with a large crystal backed with foil on the front, and small turquoises on studs at the corners. The cord on which the above are strung is made into a conical form by threads of gold tightly rolled round it. This is also a common style. [I.M. 482.] 33. Ring with ornamented bezel from Bangalore (included by accident in this part). [I.M. 196.]

PLATE 7.—34. Ear-ring, worn by Brahmans and Baniyas in the United Provinces. Gold set with gems. The principal feature is the number of drops, which end in flat leaves like those of the Pipal tree (*Ficus religiosa*). These tinkle with every breeze or movement, like those of the sacred tree itself. Under this tree, it is believed, no business can be done, because every moving leaf is a witness when lies are told, and without lies trade cannot be carried out. [J.M.] 35. Ear-drop (Jhumka) of gold filigree, with drops of pearls and turquoises. [J.M.] 36, 38, and 41. Bracelets known as Kangan, s., or Pacheli. These bracelets have hinges; they are fastened either by pins or cords. Mr. Charles states that the Pacheli (as 41) has knobs of metal all round it, and is worn above other ornaments of the forearm. The Kangan has round knobs. [J.M.] 39. Bracelet or Chhan, worn below the Pacheli, has sixteen small circular plates fastened round it. 37 and 40. Hollow or solid engraved hinged bracelets (Chúri, h.). 42. Bracelet or Pahunchi, composed of a number of separate ornaments, in this case clusters of pearls strung together on a cord, which has long tassels and a ring for tightening. Much worn. [J.M.] 43 to 52. Finger rings of numerous forms, some of which seem very inconvenient to wear. The varieties of rings exhibited by a Delhi jeweller are endless. 53. Ornaments of silver (Nigrohi-ke-janga), which are strung together to form bracelets or anklets for children. They are shaped in the illustration like cowry shells. [J.M.]

PLATE 8.—54. Anklet, usually made of silver, composed of a chain of interlacing links, to which are attached drops like the unexpanded flower of the clove (Laung). Páizeb (literally "foot adorning"). This favourite and beautiful ornament rests lightly on the foot and ankles as the wearer moves. [I.M. 453.] 55. Anklet (Páizeb) of articulated chain-work, with small pendants shaped like cowry (Kauri) shells (*Cypræa moneta*, used as money), shewn open. [I.M. 308.] 56. Anklet, silver, with carved diaper ornament. Such anklets with knobs are termed Kara, s., and stretch sufficiently to put over the ankle. If hollow and filled with shot to make a noise they are termed Jhanjhan. [I.M. 306.] 57 and 58. Rings for the middle toe, which lie flat on the front. [J.M.] 59 to 68. Toe-rings. Plain, flat rings, without ornament (Chhalle) are often worn by ignorant persons on the toes to avert or cure dysentery. No. 66 is a Bichhua, or ring with little bells worn on the three middle toes.

PLATE 9.—69. Anklet (Kara). A heavy ring with knobs at the end, and spiral raised ornament. 70. Portion of an anklet which is usually made in base metal. Sometimes called Páizeb, because it is composed of flat engraved bars which, having dentated margins, fit into each other when strung on two cords so as to lie like a wide chain on the foot. [J.M.] 71. Portion of an anklet (Kara) with engraved and incised pattern. [J.M.] 72. An anklet, or Kara, similar to No. 69, but with a hinge. [J.M.] 73 and 74. Flat rings for the centre toe. [J.M.] 75 to 83. Ornamental toe-rings. 84. An uncomfortable toe-ring of base metal. [J.M.]

PLATE 10.—85. Crown (Mukut, s.), the property of H.H. the Maharaja of Rewah. At the rim is a band of table diamonds. The dome is of gold enamel and is ornamented with bands of pearls. In front are seven leaves of diamonds with edges set with pearls. A kít, or forehead ornament (something like a Sarpesh), set with large diamonds and five emerald pendants, springs from the front, and a coif of pearls with gold thread tassels hangs in the rear. The aigrette is of silver and gold thread. The stones are set in enamel and backed by foil. There is also a row of diamond drops in front; the one in the centre, which is cylindrical, being worth Rs.6000. Total value, Rs.136,996 - 4 as. The enamelling is rather coarse, and was done at Delhi, where, I heard at the time the ornament was under my care at the Jeypore Exhibition, the whole of the work was done. [Plate CXXVI. Vol. III. "Memorials of the Jeypore Exhibition of 1883."]

PLATE 11.—Head-dress (Pagri, h., or turban), with plume of diamonds. The cap is covered with pearls and diamonds, and there are numerous emerald drops. The foundation is of cloth, and the gems are set in gold cord. The plume is like a Sarpesh without the side pieces. A coif of pearls also hangs from the back. Property of H.H. the Maharaja of Rewah. [Plate CXXVIII. Vol. III. "Memorials of the Jeypore Exhibition of 1883."]

PLATE 12.—87. Necklace of small oval gold plaques, set with turquoises and pearl drops, all strung on silk. 88. Necklace and pendant. Gold enamelled plaques set with diamonds and emeralds, and united by chains of pearls. The backs of the plaques are richly enamelled, and silk thread is used to unite the different parts. This ornament is of the same type as the one illustrated in Plate 5, No. 20. 89. Head ornament; gold, diamonds and pearls. Often worn on the front of the pagri or turban by bankers or merchants from Marwar. As these men do business in all parts of North India, it is easy to understand how ornaments of this kind may come into wide

use. 90 and 91. A pair of ear-rings (Pitalpatti). Each is made up of three strings of pearls terminating in gold and diamond drops in the form of pipal leaves, from which hang clusters of pearls. The backs of the leaves are richly enamelled. Value, Rs.200 for the pair. 92. Crescent-shaped ornament for the turban or pagri. Enamelled gold enriched with pearls. The crescent, though perhaps now specially a Mohamedan ornament, was a Byzantine emblem, and was adapted from it by the Musalmans. It is also a Hindu symbol connected with Shiv, the third member of the Hindu Trinity. 93. Thumb-ring (Arsi), with heart-shaped mirror set round with turquoises. 94. Thumb-ring (Arsi), with a circular mirror set round with flat diamonds. [Plate CXX. Vol. III. "Memorials of the Jeypore Exhibition of 1883."]

LIST OF ILLUSTRATIONS.

1. Moghul Emperors of Delhi. 2. State Coat of Brocade. 3. Jewellery from the Ulwar Treasury. 4 to 9. Delhi Jewellery. 10. Crown. 11. Head-dress. 12. Enamelled and Jewelled Ornaments.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART II.

RAJPUTANA AND MALWA OR CENTRAL INDIA.

THE provinces chosen for the second part of the series of papers on Indian Jewellery are specially interesting. In the first place, these two divisions of the Indian Empire are mainly composed of great Native States which represent most of the oldest, as well as a few of the newest, Indian princely houses in all of which, however, many conservative traditions still survive. In the second place, the great majority of the inhabitants are Hindus, whose caste customs and religious prejudices have tended to differentiate them from their Mohamedan neighbours, and to preserve, with the utmost tenacity, their ancient beliefs and practices. Thirdly, the inaccessibility and remoteness from the seat of empire of many parts of this large tract of country, have strongly confirmed local peculiarities, especially as regards dress and ornament, and, in such matters as fashion, have increased the power of resistance of the people to outside influences. It will be convenient to begin with Rajputana, the more conservative of the two provinces, and with a brief note on its geographical, political, and historical conditions, all of which bear upon the subject of jewellery.

Geographically Rajputana is so situated as to have been influenced, though at a distance, by most of the invasions of North India. Through the Punjab on the north it came into contact with the great ancient monarchies of Asia, and also, through Alexander the Great and his successors, with Greece and early European culture. Still later it was affected, and, doubtless, to a larger degree, by the Mohamedan conquerors who finally settled down in and dominated Hindustan or the region now roughly comprised in the United Provinces of Agra and Oudh. Europe again in Roman times, as well as at a later period, influenced it through Guzerat, and what is now known as the Bombay Coast. By this channel also the Portuguese, the Dutch, and the English, the Arabs, and somewhat remotely the Venetians, had access to the Province, and of all these heterogeneous elements some trace may be found in the case of jewellery—as in so many other matters. In the wilder and more hilly parts of the country, moreover, the aboriginal tribes, such as the Bhils, brought the dwellers in the plains into contact with the more barbarous traditions and springs of action of a remote past. In Part I. of this work reference has been made to the manner in which the Imperial capital and court at Delhi affected the fashion in jewellery or dress throughout India, but allusion was not made to a geographical peculiarity which was also of some weight. Away in the desert tracts of Marwar, Bikanir, Jaisalmer, and North Jaipur stand numerous large towns which owe their prosperity to the fact that many of the most powerful bankers and traders throughout the plains of India have therein their homes in which they bring up their families, and store their wealth.

The Marwáris, Seths, or bankers who do business in every mart in India, and who have trade or branch establishments beyond the seas in foreign places, even as far apart as Zanzibar, Hongkong, Seistán, and Kabul, employed agents, usually relatives, abroad, while they, as heads of the commercial houses, felt safer under the protection of the Rajput princes and nobles than they would have been when within reach of Mohamedan rulers who regarded wealthy persons as desirable victims who could be well squeezed in life, or as individuals to whose possessions they could succeed as legal heirs after their death. The representatives of these traders returned home from time to time in the past, as they do now, and brought with them new ideas and new fashions of every kind, as well as not a little of the wealth in gold ornaments or in coin of which they had despoiled their customers. Hence from all parts of India and the East were derived ideas which must have influenced even the most conservative and remote inhabitants of Rajputana. It is indeed surprising that, under conditions such as these, which have existed for many centuries, greater changes have not taken place. Enough has been written, however, to show that geographical position has been very important in relation to jewellery in Rajputana, but the political situation and history of the province have been quite as powerful. In a paper which I read before the Victoria Institute in London in 1905, I dwelt at some length upon these questions. I showed there, that although the chiefs were always struggling against each other, there were many causes which led to the long possession of power of the Rajput race, for indeed more than a thousand years, in one region, and to the strong conservatism which prevailed amongst the people. These causes were briefly, a climate and physical conditions which were best suited to the growth and maintenance in strength of both mind and body of a manly people which could not have been kept up, as the history of other inhabitants of India has shown, in the hot moist plains of the peninsula,

which had too short a cold season to be recuperative. The presence in Rajputana of excellent situations and materials for building forts and places of refuge, and above all numerous inaccessible hills or deserts into which a secure retreat could be made in case of severe pressure. The patriarchal and tribal system which permitted of much personal freedom, while adequate provision was made for co-operation and united action if threatened by a foreign power. A common religion, just and well understood laws of succession, benevolent treatment of the commonality, and competition for tenantry which the wide extent of land ensured. A patriarchal system of justice and a fairly wide toleration of the religion and customs of the people of other faiths than their own. And, lastly, occupation of a manly race in peace as well as in war, such as was afforded by the amount of game and the numerous preserves, without any great pressure from unrighteous forest laws, which could not act in any case very seriously when most people did not require flesh meat for use as food. As a whole, these conditions are political and they explain why on the one hand, the rulers were able to resist pressure from warlike invaders, who could change their political condition, and from that peaceful intrusion of friendly and commercial agents which are still more potent in regard to social matters; and, on the other hand, why the ruled, in regard to their personal rights and property, suffered little interference. In the same paper I showed, however, that the subjects and retainers of the tribal heads followed their chief in many such matters, and in Part I. how, when those feudal lords more often than formerly went to the Imperial court they themselves were influenced, in social matters, though perhaps slowly and by imperceptible degrees, by the fashions which prevailed there.

A very great factor in change of fashion was the periodical occurrence of famine, which led to all the poorer inhabitants being compelled from time to time to part with their savings, which they had preserved in the form of ornaments. These ornaments were sold or pledged to the banker or to the noble who owned the land, and if made of gold or silver, were broken down and melted up. This practice led to slight changes of fashion in the form of ornaments, though not often, because the jewellers and silversmiths were slow to adopt new designs, though in Rajputana, where famine or scarcity were more frequent incidents than elsewhere, such causes of variation were more common than in the rest of India. On the other hand, religion and other conservative influences have led to greater fixity in the forms of those ornaments which were made in base metal for the use of the lowest and poorest classes. It thus follows that many of the illustrations, and those of the most archaic but perhaps most artistic types, in Parts II. and III. will be of such ornaments as are composed of base metal. Nevertheless, men and women of the highest rank wear the best and often the heaviest of them if they are made of gold and silver and are set with gems or are enriched with enamel. In the last part of the present series of papers it is proposed to consider the wide question of the more remote influences on the forms of Indian ornament, such as, for example, those that were derived from the great empires of Asia and Greece. At present we are more concerned with the nearer ones of the Mohamedan Court at Delhi, and with such as are of local origin or as have arisen from contact with the comparatively modern civilizations through the sea from the west.

Turning to the Province of Malwa, or the Central India Agency, we find the conditions somewhat differ from those of Rajputana. As the English name implies, it is literally central, lying between Rajputana and Hindustan or the United Provinces on the north, Bengal on the east, and the Central Provinces on the south, with Bombay on the west, in the two latter districts bringing in a new but most potent factor, viz. the Mahratta country. On the whole the land is much more open and much more accessible to neighbouring power and control than Rajputana, though here and there in the hill country about the Vindhya Mountains we have the Malwa Bhils who are as wild and uncivilised as their tribesmen in Rajputana. Malwa, the garden of India, has rarely, in historic times suffered from famine, which, from the previous remarks, it will be readily gathered is one reason why its jewellery is less subject to destruction than elsewhere. Famines, however, were still a means of introducing strange designs because it has long been the custom for the Rajputana and Northern people who suffered so much from such trials to seek refuge with their cattle in Malwa, where they maintained themselves by parting with their savings in cash and ornaments. Moreover, the central position, and the comparative open nature of the country of Malwa have made the people a greater prey to rapine, robbery, and violence of every kind which have led to insecurity of property of all sorts. Readers of history, especially of the Mahrattas and of the struggles for empire from the time of Aurangzeb down to the political settlement which followed the wars at the end of the eighteenth and the beginning of the nineteenth century, will appreciate the truth of these remarks. Malwa was, moreover, the chief seat of the depredations of the dakaites or highway robbers, who raided from the north and systematically despoiled traders and bankers and all who were believed to possess wealth in even the most remote villages. None escaped, and ornaments, being most portable, were most sought for and almost every form of cruelty was practised to find out where they were hidden. If we read such graphic novels as "Pandurang Hari" by Hockley, or "The Confessions of a Thug" by Meadows Taylor, we shall find realistic, and by no means exaggerated, accounts of the horrors of those times. Even the sober histories refer to the plunder of jewels

and of valuables of all kinds, and to the gift by such men as Sivaji to successful soldiers of presents, with much ceremony, of bracelets, necklaces, chains of gold and silver, and clothes [Grant Duff's *History of the Mahrattas*]. In Rajputana we find even now in power the representatives of the oldest families in India, and most of them rule in or near the places which were conquered by their ancestors, many centuries ago. In Malwa, on the contrary, if chiefs of ancient lineage still remain, they have been shorn of much of their dignity and wealth, which has fallen into the hands of princes of modern houses, whose predecessors were successful generals who not only founded dominions on the ruins of the ancient families, but acquired much of the wealth which belonged to them in the shape of jewels and similar treasures. It may, perhaps, however, be correctly surmised that, not having any great family attachment to property of this kind, they have shown no special desire to keep ornaments in their old forms, but have altered and disposed of them to suit the whims of the moment or their own tribal or country styles. On the whole, I have been disappointed in not finding very ancient examples of art of any kind, even amongst the treasures of old Rajput families. It is suggested that the most rare objects are stored away in temples, but priests, like other people, have times of difficulty, and are ready to part with treasures on such occasions, hoping that their followers will replace them in days of prosperity. Thirty-three years ago I examined the jewellery of the rich Jain shrine of Rakabnath in the Meywar Hills, but I do not recollect seeing anything there of unusual form or great rarity. The ornaments were of the standard types, and had been presented within the past few years by wealthy pilgrims who came from the Bombay Presidency. I think there is little doubt that it is almost the universal practice, except in the case of special objects of veneration, to part with old gifts when new ones are available. It is so in other countries, as, for example, in Damascus, where the great mosque is filled with prayer rugs which have been presented by devout worshippers. The newest specimens are spread out on the floor, where they remain for a time, and, having thus acquired some sanctity, are sold or presented to the pious. In fact, such is the practice, even in Rajputana, at the famous temple of Krishna at Nathdwara, where cloths, which have been placed in the shrine, are so disposed of. It may be, the same custom prevails with jewels, the value of which, in the eyes of the devotees of the god, would be much enhanced after the image has been adorned with them. Rousillet, in his famous work *Les Indes des Rajas*, observes that the English despoiled the Indian chiefs of many of their treasures of arms, ornaments, etc., but it was not so. The great wars and calamities of the period I have alluded to are mainly responsible for the loss and destruction of such treasures, but the customs also referred to account for much dispersion of all wealth, and in Moghul times the universal heirship of the crown which was inculcated and practised, was an additional cause of change.

Even of the vast state treasures of the Emperors in jewels we have little record. They were accustomed to have valuable stones marked with the names and titles of their owners, but how few such gems are traceable. In the first number of a new journal "The Throne," published on June 23rd of the present year, 1906, there is an account, with a coloured illustration, of a spinel ruby, the property of the Lady Carew, which somewhat incorrectly perhaps, is reckoned the most valuable object of its kind in existence, because of the inscriptions upon it, and, as is alleged in the paper, the belief that it "is the only important jewel of this class now surviving of which any accurate knowledge exists." The weight of this irregular pear-shaped stone is $133\frac{1}{2}$ carats. Its length is $1\frac{5}{8}$ inches and its greatest width $\frac{7}{8}$ inch. The inscriptions are as follow in clear Persian characters: 1. Akbar Shahi. 2. Shah Akbar Jahangir Shah, H. (Hijra year) 1021 (A.D. 1612). 3. Sahib Kiran Sani, 1039 (A.D. 1629). 4. Alamgir Shah, 1070 (A.D. 1659). Mention is made of the fact that similar stones have come to Europe, but their identity has been destroyed by the lapidaries who have cut away the inscriptions in order to reduce the jewels to a regular shape. Under these circumstances it seems desirable to describe similar treasures which are still in existence. The publisher of this journal will therefore greatly value accounts of any such gems as remain in the collections of Indian Princes and gentlemen, especially if illustrations of them are sent so that a record of them may be made, in future parts of the Jewellery series of papers. Several gems of the kind were displayed at Jaipur in 1883, and were described by me in the "Memorials" of the Exhibition. Others are at Ulwar and were alluded to in 1888 in my work on the "Art Treasures of Ulwar." At Ulwar the principal ornament of the kind is an armlet in which some large rubies are set, which from the inscriptions are ascertained to have belonged to Ahmad Khan Abdali or Durrani, the Afghan conqueror of India, in 1748—1757, etc. The Maharaja of Rewah exhibited at Jaipur:—Two necklaces which were illustrated in Plate CXXIX., Vol. III., of the "Memorials of the Jeypore Exhibition," and described as follows: "1. Necklace of rubies and emeralds. Stones in the natural form, but polished. The largest ruby has cut upon it in beautiful characters three inscriptions as follow:—1. Akbar Shahi, 987 (A.D. 1580); 2. Sahib-i-Kiran Sani; 3. Shah Jahán Akbar. It therefore belonged to the famous emperors Akbar and Shah Jahán. This ruby is worth Rs. 12,000. Total cost Rs. 18,000." "3. Necklace of rubies, of which the largest is in an open setting of gold. It is worth Rs. 5,600, and is inscribed: 1. Shah Jahán Akbar; 2. Shah-i-Alam Akbar Padshan. Total value Rs. 8,000." I remarked, with reference to these treasures, and the

Rewah crowns, which are illustrated in Parts I. and II. of these articles, as follows :—"The Rewah crowns were made in the reign of the late chief of that state, but it will be noticed that the former history of some of the larger stones was known. Jewellery frequently changed hands in the last century, and, in all probability, many of the larger gems in these magnificent head ornaments belonged to the Moghul sovereigns of Delhi. Some of the rubies in the Rewah collection we know, from the inscriptions engraved upon them, were formerly in the possession of the great emperors of that house. Most of the regalia of the Moghuls fell into the hands of Nadir Shah, the Persian conqueror, and what escaped him went either to the Rohilla—Abdali (Ahmad Khan Durrani) or to the Mahrattas. At Ulwar there is a large ruby worn in a *bászuband*, or armlet, which bears Abdali's name; but wherever the gems may have been, provided they did not get into Europe, where they probably would have been cut or recut, they were almost sure to find their way back to Delhi, the great central jewel mart of India."

Ghulam Kadir, one of the dastardly oppressors of the Emperor Shah Alam, seized Delhi and the person of that sovereign, about A.D. 1771, and demanded his treasures from him. Captain Harcourt states that "on Shah Alam's bitterly declaring his state of utter destitution he savagely swore he would put his eyes out if the hidden hoards were not produced, and leaping from his seat, he hurled the emperor to the ground, planted his knee upon his chest, and struck out one of his victim's eyes, ordering the other eye to be put out also." This atrocious incident shows how little store was left hardly more than a century and a quarter ago, and all contemporary records bear on the truth of these statements. There may however be buried away in many obscure homes small articles which have escaped destruction; some even may be buried in the soil, the owners or persons into whose hands the gems came, lawfully or otherwise, having perished or forgotten where they placed them.

Jewellery of one district is commonly taken to another by brides, and this is particularly the case in Rajputana amongst Rajputs who are obliged to marry into a clan other than their own, as, for example, when a Kachhwaha Rajput of Jaipur takes a wife, as he frequently does, from a Rahtor house in Marwar, or from a Sisodia family in Meywar. I referred to this peculiarity in my work on the "Rulers of India and the Chiefs of Rajputana" in which I quoted from the census tables as follows: "Chohan girls have been chiefly given in marriage from Sirohi, Bundi, Ulwar, Tonk and Kotah to Karauli, Jeypore, Jaisalmer, Jhalawar, and Dholpur; Sisodia girls of Meywar, Tonk, Shahpura and Ulwar to Kotah, Bundi, Dholpur, Jaisalmer, and Marwar; Jadu girls of Kerauli, Jaisalmer, Jhalawar, and Jeypore to Marwar, Bikanir, Meywar, and Ulwar; Rathor girls from Bikanir, Marwar, and Kishangarh to lads in Meywar, Sirohi, Jaisalmer, and Jeypore; the Jhala girls of Jhalawar, Bikanir, and Meywar go to Marwar, Dungarpur, Kotah, and Bundi; lastly the Kachhwaha girls of Jeypore and Ulwar find husbands (mostly of the Rathor tribe) in Kotah, Kishangarh, Marwar, Bundi, and Kotah."

Here then is a constant interchange which has been going on from time immemorial. It is, moreover, not confined to Rajputana but extends to all places in which Rajputs dwell, especially to Malwa, parts of Gujerat, the United Provinces of Agra and Oudh, and even to Bengal. Similar interchange of brides occurs in other Hindu castes, as for example amongst the Kayasths or writers, and the Baniyas or traders, specially towards the United Provinces and Bombay. The Jats of Bharatpur and Dholpur keep up a similar connection with their tribesmen in the Punjab and the Musalmans of Tonk and elsewhere maintain family relations with Mohamedans in distant parts, so that, amongst the higher and more wealthy classes especially, there is constant flux and with it the introduction of fresh ideas and new customs in dress, jewellery, etc.,

From very early times mention is made of the wealth of jewels in these provinces and travellers were struck with the superfluity of ornaments which were worn by the women, though they did not, as the following note will show, always rightly appreciate their reasons for wearing them. Master Willington observed that the "women of the Rajputs were brought up from their childhood with shackles, some of silver, some of gold, and some of iron on their legs, and rings in their ears, all of which increased with themselves, being made bigger as they grew." It is quite true that the ornaments of some females do look like shackles, thus, for example, in Marwar the woman often wears many bands of gold, which cover the arms and legs, or, on the upper limbs, bracelets and armlets of ivory covered with plates of gold set in grooves in that substance. Many females of all classes wear gauntlets or series of rings of lac on their forearms. Bhil women cover their legs with bangles of brass which are fastened on by the blacksmith, and which serve it is said, to protect them against the bites of snakes as they move through the long grass. A great queen wears many pounds weight of gold on her lower extremities so that on state occasions she has to be supported when she walks, and in Rajputana, it has been said that women are given foot bells, chains, and tinkling anklets, not only to frighten snakes away when they move outside at night, but in order that their husbands may know where they are when they cannot be seen.

The ornaments selected for illustration are such as are worn by nobles and their families; by the rich baniyas or traders and their wives; by the peasantry and working classes; and by everyone for religious or

superstitious reasons. A considerable number of ornaments in base metal will be included for the reasons given in Part I. and in the early portion of this paper, and especially those that are common to the neighbouring districts of the Punjab and the United Provinces of Agra and Oudh.

ORNAMENTS WORN BY NOBLES.—When a chief succeeds to the honours of his house, and his claim is acknowledged by the Paramount Power, it is customary at the ceremony of investiture for a high political officer, usually in Rajputana and Malwa the Agent to the Governor General, to give him, on behalf of the Supreme Government, a *khil'at* (Arabic) which is primarily a dress or robe of honour, in pieces or made up, but which generally includes or may be indeed confined to arms, jewels, or other valuables. The jewels comprise a necklace, a plume or ornament for the pagri or turban, and bracelets. Similar *khil'ats* are given by chiefs to nobles or others who owe them fealty or whom they desire to honour. Sometimes bracelets or anklets alone are given. Until a few years ago it was customary at formal *durbars* for the principal Indian Maharajas to offer such gifts to the Agent to the Governor General, the Resident and the other British officers in public. In the days of the East India Company these presents were accepted and sent to the Treasury and return gifts made at government expense. This wasteful though ancient Oriental procedure was abolished, but for some time and even now, at less frequent intervals, on special occasions in some courts it is continued in a modified form.

At Udaipur, the capital of Meywar, at the *Durbar* which was held in 1871 to invest the ruling Maharana or Chief with the insignia of the G.C.S.I., after that ceremony had been completed such gifts were presented first to Colonel Brooke, the Agent to the Governor General; then to the Resident; and in succession to every officer present. The articles, which included pieces of brocade for the dress of honour, ornaments to be worn with it, Indian weapons, and even bags of cash, were brought in on trays of painted and lacquered wood, which were placed on the ground before the person to be honoured. In the distance an elephant and horses were paraded. The recipient having acknowledged the compliment, for it was nothing more, except indeed an interesting survival of ancient customs, the animals were taken away and the trays, numbering twenty or thirty, were removed. The same ceremony was repeated for the Resident, but there were fewer animals and a less number of trays, and each officer in due course, but separately, was similarly honoured, the value of the gift being in proportion to his rank, so that the youngest subaltern's share amounted to a dress of scanty proportions and a simple necklace. In classic times, amongst the Rajputs shields took the place of trays, and thus, following the ancient custom, the Ajmere municipality in 1887 tendered their address of congratulation to the late Queen, on the occasion of her Jubilee, on a shield with beautiful gold bosses which were made at Jaipur. The state ornaments of a Hindu prince are usually as follows:—A plume and a *sarpesh* or turban ornament, the former part springing out of the latter; necklaces of gems or gold studded with gems and perhaps enriched with enamel; armlets, bracelets, anklets of gold, plain or adorned with precious stones and enamel; finger rings; and arms, the sheaths, scabbards, and handles of which are lavishly encrusted with scales of diamonds and other gems, or are enriched with beautiful designs in enamel or gold damascening, and perhaps a shield is carried which is of priceless value. When the Maharana of Udaipur went to Bombay on the occasion of the visit of our present King-Emperor, as he is styled in India, he carried a shield of transparent buffalo hide, with jewelled bosses of great value, which attracted much notice.

At Udaipur plumes for the pagri, of fine spun glass, have been used. Many nobles have them made of strong gold thread, which glitters in the sun as much as their gems. Some princes wear strings of gems in grooves of their head-dress, or twists of pearls. A former Maharana once allowed me to examine some beautiful and very large emeralds which he was wearing round his neck. They were strung on a simple thread of wire, and some of them were deeply cut. If they had been free from large flaws (to be flawless in large stones is almost unknown) they would have been of priceless value. The Maharaj Rana of Dholpur's famous necklace of chains of huge pearls was well known. As a rule, however, as so many portraits of princes from the time of Akbar in the illustrations in my work on the Rajput Princes prove, a chief wore a single, or more often a double, string of pearls united at intervals by a ruby or emerald; a pendant set with gems hangs at the lowest point on the chest.

The present Maharaja of Jaipur (an excellent judge of gems, as most Indian princes are) shewed me some splendid pearls as large as good-sized marbles, which could be worn either as parts of a single or double thread. These beautiful gems were pierced at right angles to enable this to be done. When used as a single thread two of the openings were filled up temporarily with small seed pearls. A late chief in Rajputana cleverly combined European with Indian ornaments by attaching the badge of the Order of the Indian Empire, of which he was a member, as a pendant to the necklace he usually wore. At the present day such combinations are not rare, and stones, especially diamonds, cut in European style, are becoming fashionable.

The weight of ornaments used at a great *Durbar* is not infrequently an inconvenience, as is their splendour on a hot day. I was once escorting Maharaja Jaswant Singh (whose portrait is included in the illustrations) down the side of his wonderful rock-fort, to the British Residency, when, remarking upon the

brilliant reflection of his magnificent diamonds, which in the bright sunshine seemed to dazzle all beholders, he said, "It not only dazzles them, but it makes it almost impossible for me to wear the jewels."

In addition to ornaments, the chief and his nobles wear coats of brocade or kam-khwab, (*p.*) which are sometimes studded with jewels, so that it is not surprising that a sovereign Raja has been styled the gem of the crown, or the sun of an assembly whose beams radiate in all directions. The bracelets and anklets which are worn by men are usually massive. The former, in ancient times, were often peculiarly marks of kingly position. The anklet of gold worn on one or both feet is a proof of nobility as well as of being entitled to a certain position at a Durbar and to certain honours when there. Such a man who receives reverence, *ta'zīm* (*a.*) is a *ta'zīmi*, at the Jaipur and other courts. It will be seen how many words of this kind are Arabic, pointing to the origin of many such customs in modern India.

It is related by Tod, the author of the "Annals of Rajasthan" [Rajputana], that, when Akbar besieged Chitor, no fewer than $70\frac{1}{4}$ māns weight (170 pounds) of gold bangles or anklets were found on the slain, all the men who wore them having been of noble blood or knights. The appalling slaughter is commemorated by the fact that the number $70\frac{1}{4}$ is accursed, which is daily brought to mind even now, because Rajputana bankers always write these figures on their hundis, or bills of exchange, thereby bringing the curse of the sack of Chitor on anyone who misuses or forges them. Crowns are not in ordinary use, though the Sanskrit words *matak*, *mukat* or *makut* point to their use. In the Emperor Akbar's copy of the *Razmnamah* (the Persian version of the great Indian epic poems, the *Mahabharata* and *Ramayana*), the Hindu heroes are all depicted as crowned, though, I am inclined to think, the court painters had in their minds the magnificent diadem of the emperor, which his son Jahangir describes in his Memoirs, as I have quoted in Part I. of these papers.

Idols are, however, ornamented with crowns, and the Hindu bridegroom, the king for a day, wears a tinsel crown or chaplet, *mor* or *mūr*, like that worn by the god Krishna. The late Maharaja of Rewah had made for him three head-dresses, of which two are certainly superb crowns. Two were illustrated and described in Part I. It will be remembered that the first—a *mukat* or crown—was a high cap with an enamelled dome. It was ornamented with diamonds and pearls, and in front was a forehead ornament, and behind a network of pearls. There was an aigrette of silver and gold threads. The pagri differed from an ordinary one in being made up in a permanent form.

The second crown, or *Rajpat*, has a foundation of cloth. In front is a handsome *krit*, or front ornament, of leaflets of diamonds with emerald pendants, and a central large, but inferior, ruby, the appearance of which is, however, somewhat improved by a backing of red foil. Below the *krit* is a plaque in which is set a beautiful sapphire, worth Rs.20,000. This gem is cut in the form of the Hindu god Chaturbhūj, the four-armed Vishnu. On either side are sprays of small diamonds, and there are also seven crescents of diamonds surrounded by circles. From the rim, which is composed of large diamonds and pearls backed by foil, are suspended large oval pearls. The plume is made of blue threads. The value is Rs.91,319.

As the sapphire is held by Hindus to bring misfortune, the subjects of the Maharaja of Rewah looked upon his selection of such a large specimen for a state head-dress as being most inauspicious.

On the question of good or bad fortune attached to stones much has been written, and to Indian ideas on the subject further reference will be made in the article upon Bengal jewellery.

In looking over the series of portraits of the heads of the great Rajput families in my book on the rulers of the province during the past three hundred years, most of which are reproductions of contemporary miniatures, some interesting conclusions as to the jewellery worn at different periods by men of high rank living in different districts can be drawn. Before briefly describing them I note that nearly all the Moghul emperors are represented in the same work as wearing necklaces of large pearls with a circular or oval pendant, in the centre of which is a large ruby or emerald. Akbar, Jahangir and Mohamed Shah wear earrings, the second of a single immense pearl in each ring the others two large ones separated by a smaller ruby. Akbar in a famous, and as I believe unique portrait, in which he is represented as wearing Hindu sectarian marks, has two rows of pearls and emeralds, a sarpesh of large emerald plaques, an emerald ring, and a rosary of pearls. Shah Alam II also carries a pearl rosary and others hold in their hands an ornament like a plume which appears to be made of jade and set with gems.

Jahangir and Shah Jahan have pearl bracelets and many of the emperors have strings of pearls stretched in different directions across their pagris. Nearly all have the turban enriched by a beautiful plume of feathers. In some instances the folds of the head dress are kept in place by a broad jewelled gold band. Mohamed Shah's necklace is composed entirely of emeralds. The later sovereigns had the sarpesh and plume or *jijah* in one ornament and seemed to prefer to use several necklaces instead of one. Many of them wore a *bazuband* or armlet of large stones.

Taking the other families in alphabetical order of houses, I find the Bundi family from Surjan in 1553 to the

present time very lavish in the use of jewellery. In most of the portraits a *málá*, or garland of roses or other flowers, is also worn. Many strings of pearls, bracelets of pearls and diamonds, magnificently jewelled *bázubands* or armlets, shoulder belts enriched with clasps set with gems, and an elaborate *sarpesh* with emerald drops, in the case of later chiefs, characterize these pictures. Umaid Singh, who for a long time was a devotee, wears only amulets suspended from *tulsi* or other sacred beads. The present head of the house has epaulets, from which strings of gems with emerald drops hang down over the shoulder. Nearly all wear the pearl and ruby earring. In some portraits by native artists it is customary to represent these gems by the halves of small seed pearls or rubies, which are gummed to the paper. I was introduced, while escorting another chief, at the Imperial Assemblage of 1877, to Maharaja Ram Singh of this house, who had reigned since 1821. I was particularly struck by a huge flat hand of gold, covered with table diamonds, which he wore on the front of his turban. It is the cognizance of his house.

The Kotah chiefs seem to be most attached to necklaces, of which nearly all wear several, composed of pearls, hanging low down on the chest. The present Maharaja wore four rows of pearls with a clasp stretched tightly round the neck, when his portrait was painted. The Jhalawar family do not appear to be much addicted to ornaments. The famous founder, Zalim Singh, wore simple bracelets and a finger ring. The chiefs of Sirohi, a poor State, were equally simple in their tastes. Maharao Umaid Singh, who succeeded in 1865, and whom I visited in 1872, wore a single string of emeralds with a small circular plaque set with rubies.

The Jaisalmer Maharajas, who live on the borders of Sind, have, it appears, good taste in dress and ornaments. Their pagris are very picturesque. All wear earrings of the three great stones and long necklaces of pearls. Some, in addition, have a tight collar of chains of gold; and the present Maharaja, when a young boy, wore small double chains of pearls round the ear, such as I have also seen some nobles and rich bankers use.

The Karauli family of the same division of the Rajput race as Jaisalmer (the *Indravans*, or race of the moon) seem to prefer two or three rows of pearls worn collar fashion. Most of them have the *sarpesh* and plume, and in addition a tassel of strings of pearls hanging at the back of the turban. These are probably hereditary ornaments.

The Jaipur series of portraits is particularly good, and the ornaments were always of rich appearance and of much value. Several of the chiefs wear the plume of feathers; several have large tassels of pearls also hanging from the turban. The pearls and rubies in the single or double necklaces are very fine, and in the latter the gems are closely strung on long and cross threads. Some wear bracelets of pearls, and in one or two cases of gold. All use the earring of three gems.

The most remarkable portrait in the Ulwar family is that of Maharao Raja Sheodan Singh, who died in 1874. His neck was usually covered with one or more strings of large pearls, and many longer necklaces hung down his chest.

The striking head-dresses of the later Jodhpur chiefs are enriched by double rows of pearls and splendid side ornaments of emeralds and strings of pearls. Maharajas Takht Singh and Jaswant Singh, both of whom I knew well (1843, 1873, 1895), were really magnificent figures when in full dress. The portrait of the last named is given in the present number. The Bikanir family, descended from the Jodhpur Rahtor house, share the same fondness of the parent stock for rich ornaments. Many of them have worn a band of flat jewelled plaques round their turbans. The Kishangarh chiefs, also of the same lineage, have been fond of long pearl necklaces, but in most of their portraits a narrow collar of gold and diamonds, and a tassel of pearls or gold thread attached to the turban, are also shown.

The head-dress worn by the heads of the Udaipur house has, for a long period, seemed to add greatly to the dignified appearance of the reputed living representative of the elder son of Ráma. It is usually enriched by a broad jewelled transverse band, a magnificent *sarpesh*, a jewelled plume or *jigah*, or a crescent of pearls and diamonds. Some of the late chiefs have worn strings of gems with large drops, the whole arranged in collar fashion. For almost a hundred years past the chiefs are depicted wearing, over one or both shoulders, a long string of gold thread with beads which are probably sacred. The Maharana of Udaipur has a religious character as hereditary high priest of Eklingji, a form of Siva, and, according to Tod, is even publicly revered as an incarnation of the sun. In one early portrait, in the place of a plume in the turban, an ornament of peculiar shape, such as is found on the crown of the god Krishna, appears.

The heads of the small State of Dungarpur, which is believed to represent an elderly but superseded branch of the Udaipur family, appear to have adopted the plume of feathers as a turban ornament. The last chiefs have rings at the tops of the ears, which are connected with those at the bottom of that organ by pearl chains.

There is nothing remarkable about the ornaments of the Deoliá-Partabgarh and Banswara families. The late Maharaj-Rana of Dholpur, a Jhat prince, was famed for his magnificent pearl necklaces and rows of pearls worn

on the pagri and elsewhere. In the Bhartpur portraits all the chiefs, except the last two, wear a collar of gold chains enriched with jewelled plaques, and another collar of table diamonds and ruby clasps. The turban of simple form is ornamented with a jewelled sarpesh. Only the seventh, eighth, and ninth of the series of eleven chiefs wear earrings. The family belongs to the Jhat tribe, that of the great bulk of the sturdy Sikhs of the Punjab, in whom simplicity is almost a law. Nawabs of Tonk, the only ruling family of Mohamedans in Rajputana, display little or no jewellery. The heads of this house have usually been so strict as to be averse even to having had their portraits taken.

I regret that I am unable to give in detail any account of the ornaments worn in past times by the chiefs of Malwa. Such portraits as I have seen of recent heads of families in that province show they were all fond of jewellery, much of which was of magnificent character, such for example as the crowns of the Maharaja of Rewah.

The nobles in both provinces follow the lead of their sovereigns, but many of them possess very valuable ornaments, at least some of which have come down to them from their ancestors. In writing of jewellery it is proper perhaps to include articles of personal use which are highly valued, such as swords, daggers and spears, and even the ankus (ánkas, s.) or elephant goad, of which the handles, hilts, scabbards or sheaths are frequently enriched very sumptuously with gems, which are usually in the form of scales or thin lasques.

It is proposed to illustrate a few of these. The Maharaja of Rewah exhibited, for example, some splendid hookahs the bowls and pipe mouth-pieces of which are fine examples of the artistic value of surface ornament, and especially of the beautiful effect which is obtained, at a comparatively small cost, from thin sections of precious stones and enamel. Some nobles have historic or family treasures of this kind to which they attach perhaps far more value than to any of their personal ornaments.

If we turn to the ladies of the chiefs and nobles we shall discover that one and all find in ornaments of every description a solace and a joy. To wear ornaments is a mark of respect to their husbands as well as a duty to their families, and especially to all the women about them. It is said that a head queen in some great houses when fully dressed may wear as much as forty pounds weight of ornaments, and an equal amount of gold in the form of gold lace on her dress, so that in festal gatherings or assemblies she has to be almost carried to her seat by her attendants. This is not an over statement because many heavy jewelled gold bangles may be worn on each leg and even more bracelets and armlets on the upper limbs, besides an appalling number of necklaces, collars and even head ornaments. The skirts of a Hindu lady of rank in some parts of Rajputana contain many yards of material, and will easily stand upright without support. Each fold may be enriched with several broad bands of gold thread or trimming. Even men of rank wear such skirts. The proper court dress, that of the Moghul sovereigns, comprises a most voluminous skirt of thin material which, strange as it may appear to those who have not seen it or who see it for the first time, adds dignity to the wearer. It is probable that its use will soon completely disappear.

On the whole, describing female ornaments in the provinces, it seems wise not to define those which are worn by women of a particular class, but to leave it to be inferred that the more valuable, and perhaps more choice specimens, are used in the highest and richest families.

In the western parts of Rajputana, and especially in Marwar, from ancient times, it has been customary to wear broad ivory, or even bone, armlets and bracelets. Some of these, which I found in excavating on the supposed site of a very old town near the shore of the salt lake at Sambhur, on the Marwar-Jaipur border, were deeply grooved to contain bands of gold. Graduated series of such rings, separate or attached to each other, thus forming a cone six or more inches long, are worn on the forearms of women in the two provinces. They are of different colours, ornamented with different geometrical patterns and enriched with small gems, such as pearls, rubies, turquoises, etc. It is *de rigeur*, and the sign of a married woman whose husband is living, to wear one or two such bracelets. The poets write of the sad condition of a widow whose lac bracelets are broken. The poorer women, and occasionally even the richer ones, wear, under similar circumstances, bangris, or ring-like bracelets of dark green or other coloured glass. Baskets full of these ornaments are on sale in the smallest bazárs. All over the country the lac-worker is observed fashioning his ornaments and fitting them on the wrists of his customers. They are easily broken and must be at once replaced. He cuts through the lacquered rings, slightly warms, stretches them, and heats the severed ends, which then unite on the arms of the purchaser. Glass rings of the smallest possible size are squeezed on the wrists, often with the greatest difficulty and pain, coupled even with injury to the skin, because every woman likes to show that she has a small and elegant wrist. In the Sambhur excavations fragments of shell armlets were found, but ornaments in that material are more common now in Eastern Bengal. Plain, but heavy, gold anklets are sometimes worn, almost touching each other, from the ankle even nearly up to the knee. The Bhil woman wears such ornaments of solid brass, not only to the top of the leg but over the upper and lower arms. She, however, goes to the blacksmith to have a

new ring fitted on. One anklet is shaped like the letter W, and is obligatory. An illustration of it from a paper of mine, on the Bhils in Meywar or Udaipur, in the *Journal of the Asiatic Society of Bengal* of 1874, will be reproduced in the next part of the *Journal of Indian Art*.

The massive nature of many Indian gold or silver ornaments does indeed involve the services of a man who is to be regarded rather as a smith than a jeweller. Such indeed is the work of the country silversmith, who melts down rupees and casts them into the traditional patterns of anklets and bracelets, in which form the peasant stores up his savings on the persons of his female relations. It does not require much more skill to fashion the plaques of silver or gold, on which are embossed the figures of some local demi-god, which it is the fashion of most country people in the two provinces to wear as amulets suspended on a cord from the neck. There are many such local godlings, for example, in the Western States, as Tejaji at Kishangarh near Ajmere. The plaque is usually square at the bottom and triangular at the top. It is suspended by a hole at the apex. Upon it is represented in relief the rude figure of a man armed with a spear. In a popular legend he is supposed to have healed or protected a sufferer, hence his influence is still hoped for by those who revere or are afraid of him; for reverence and fear go hand in hand in the minds of the lower orders, and sometimes of their betters in India, as indeed is the case in some other countries.

The jeweller possesses a few moulds of brass or composite metal, on which he hammers out the desired design. In many old sites as at Sambhur, and other parts of India, and even in the most ancient mounds in Assyria or Babylonia, steatite moulds, in which such figures or other devices were cast or impressed, have been discovered. There are other moulds or blocks which form part of the stock-in-trade of the jeweller in India. A common one is a cube on which there are cups of different sizes for forming the hemispherical bosses which are found on many styles of ornament. Another is a plate with several different designs of cord or chain-like patterns which can also be made by hammering. Such moulds are sold at the religious and other fairs, or in the weekly or periodical markets of the country.

One great law dominates the supply of jewellery of women. Ornaments are parts of the *Stridhan*, the fortune or personal property of the wife. Comments are frequently made upon the enormous outlay attending Hindu marriages, and especially upon the burden which falls upon the father of the girl, and upon the waste which is too often involved by undue ostentation. Much of this is no doubt true; but, on the other hand, a very large proportion of the money is spent in the dowry of the daughter, and a great portion of this is expended on jewellery which remains her property, descends to her children, is a means of subsistence if misfortune attacks the family, and enhances the importance of the woman amongst her husband's relations. Under these circumstances, it follows that ornaments of value are heaped up, as it were, upon a bride. Added to these are the numerous additions to her collection which a good husband presents to his wife, which, it is well understood, may have to be parted with in family difficulty and need. The learned Abbé Dubois also states for South India, and the custom is universal, that the Hindu wife returns home when she is expecting to have a child, in order that its birth may take place under the paternal roof. When the wife returns to her husband's house, her mother gives her a present or two, usually an ornament of more or less value, according to her means or caste. Hence we have in this practice another opportunity of adding to the woman's possessions, and another and regular reason for calling in the jeweller. In a later article quotations will be given from the works of the Abbé Dubois and from other authorities to show that wearing jewellery to please a husband is one of the most important duties of a good wife.

A noble of the highest rank may find a wife whose caste, horoscope and other circumstances fit her for marriage with his heir, in a very poor family living in a remote village, which never can afford to come to the capital. The ornaments of such a bride will, therefore, probably be only such as the humble village artisan can make, and these will be, it is almost certain, of the most archaic type. Thus it is that old forms are preserved and new designs but slowly establish themselves.

Perhaps the most important incentive the Hindu woman has for adorning herself has been omitted; which is no doubt, a religious one. Every Hindu hears how the goddess Sita wore a profusion of brilliant and tasteful ornaments, with which her maidens had bedecked every part of her body.

The Ramayana of Tulsi Das, according to Mr. Griffith, "is more popular and more honoured by the people of the North-West Provinces than the Bible is by the corresponding classes in England." This quotation is taken from the title page of Mr. Growse's excellent translation of that work which contains many allusions to the charms of the gods and goddesses, amongst which the chief were the way in which their beauty was enhanced by jewels and splendid dresses and everything which could delight the senses. Tulsi Das's book, in whole or in part, is read in temples and in private houses, and is a guide which is scrupulously followed in many matters, including decoration of the person. The women also learn how Sita's husband Rama, the hero, was arrayed. We are told that

"his pure and lustrous yellow robe outshone the rising sun or lightning flash; and the little bells on his waistbelt made delicious tinkling; long were his arms and clasped with glittering bangles; his yellow janeo [religious thread worn across the shoulder] set him off to perfection; his signet ring would ravish all hearts [in another place we learn that it was marked with his name 'Rama'] lustrous were his many wedding adornments and the stars and collars on his broad breast; across his shoulders a yellow scarf with fringe of gems and pearls; with lotus eyes and bright pendants from his ears and a face the very storehouse of beauty; lovely brows and charming nose, and on his forehead a most bewitching spot, while on his head the auspicious marriage crown shone glorious with knotted pearls and gems" (Growse). In other places it is stated that "Rama's ears were adorned with pendulous gems, that he wore a necklace of elephant pearls [the kunjara-mani or gajamakta a pearl supposed to be found in the projections on the forehead of an elephant] and a tulsi [seeds of the sacred *Occimum Sanctum*] on his breast and Sita, whose dress was white, had golden bangles on her hands and feet. As a child Rama's soft rosy feet were circled with pretty bangles that made sweet music. Melodious too the pretty belt about his waist fashioned of gold and bossed with jewels; his broad chest gleamed with all the ornaments that befit a child's attire."

The wives of the Baniyas, or mercantile class, which includes the rich bankers, and the Jains of the less strict sections, wear sumptuous jewellery, and are perhaps even more conservative from caste and religious points of view, than are the families of the nobles. Sumptuary laws from time to time have restricted them but always perhaps with small effect. Now these laws no longer exist the women of this class, who in Rajputana often go to gardens for caste feasts, may be frequently seen on such occasions covered from head to foot with gold and jewelled ornaments, and sometimes with such as are enamelled.

Strings of amulet cases are worn by the children, and splendid necklaces by the women, as well as wide amulets and numerous heavy bracelets and anklets, many of which have little bells which tinkle as they move. The pahunchi for the wrist, the bazuband for the arm, and the massive kara for the ankles, are perhaps the favourites, but many wear large earrings which are supported by chain-like flat bands hanging across the head. Some wear several rings and a few the hathphul which covers the back of the hand and is attached to rings on the fingers and to the lowest bracelet. This is sometimes a very beautiful jewelled ornament.

I have indeed known that a lady of the highest rank wore gold rings on the toes, although the editor of the Abbé Dubois' book states that Hindus do not wear gold on the feet because it is a sacred metal which would be defiled. Widows, almost invariably, do not wear jewellery.

Silver ornaments, which are worn by the less wealthy Hindus only, but more frequently by Mohamedan females of that class, follow the fashion in vogue with those who can afford gold, but as already stated amongst the working classes they are usually of such patterns as can be most cheaply made and which can dispose of the greatest weight of metal. Many of these therefore are of the oldest and most primitive type, which prevails still more commonly in ornaments made of base metals.

Men of all classes wear ornaments, but sometimes these are confined to a simple amulet, a bracelet, or a ring. Flat rings are occasionally put on the great toe as preservatives against or curatives of dysentery or similar disorders. Rich Hindus, especially bankers, are often satisfied with an earring of one or more fine pearls.

DESCRIPTION OF THE ILLUSTRATIONS IN PART II.

PLATE 13.—95. Portrait of H.H. Maharaja Ram Singh of Bundi. The jewelled turban or pagri band is the most remarkable ornament in this portrait, but the chief sometimes wore in front of his head dress a great band of gold set with flat diamonds. He reigned 68 years and was a prominent figure at the Imperial Assemblage which was held at Delhi in 1877. 96. H.H. Maharaja Ram Singh of Jaipur, who succeeded in infancy, rarely wore much jewellery and was very simple in his tastes. He was well known as a wise ruler, and as a kindly and thoughtful man. 97. H.H. Maharaja Jaswant Singh of Jodhpur on state occasions sometimes wore numerous ornaments, though at other times he was averse to display of any kind. The strings of gems round the high turban, which for some generations has been worn by the Jodhpur family, give a handsome finish to the head dress. 98. H.H. Maharaja Sajan Singh of Udaipur or Meywar, like most of his family, wore little jewellery. His pagri is also of a form which for some time has been characteristic of his family.

The four portraits which appear in Plate 13 represent the heads of as many of the great Rajput houses, who immediately preceded the present rulers. A complete series of portraits of present and past chiefs of all the princely families in the Province will be found in my work entitled "The Rulers of India and Chiefs of Rajputana." They are of interest in connection with the present papers because the styles of ornament worn during the past three hundred years are fully represented.

PLATE 14.—99. Necklace of seven octagonal and oval plaques of Jaipur enamel on gold, with leaf-shaped pieces and fish-shaped pendants of the same, and drops of pearls and emeralds, all of which are threaded on silk. 100*a*. A small locket in the shape of an immature mango or kairi. It opens to contain attar of roses or some other perfume dropped on cotton wool; or a small compass which points to Mecca, so that Mohamedans may use it as a guide to the proper direction to which to turn for prayer; it is then termed a *kibla namah*. Enamel on gold. 100*b*. An armlet of gold enamel on which are inscribed in Hindi letters the words "Sri Nathji", in the name of the revered lord, or idol which is supposed to be a special holy form of Krishna, the great incarnation of Vishnu, and which is at present at Nathdwara in Meywar or Udaipur in Rajputana. On the reverse side two foot-marks of the divinity are usually represented. 101. The handle of a crutch or staff. This is an old and rare example of enamel on iron. It belongs to the Maharaja of Jaipur, who has kindly lent it for exhibition in the Jaipur museum. 102. Three plaques of a bracelet from Partabgarh in Southern Rajputana. They are of green glass with quaint sporting pictures in gold, which are seen on the rich deep green ground. 103. A boss of old Jaipur enamel on gold from the front of a shield. 104. A strap of leather to which are fastened a number of plaques or buckles of Jaipur enamel on gold. It is part of the state harness of a horse. 105. Armlet of ivory with a band of gold plate in the groove in the centre. Marwari or Jodhpur women wear many such rings on the upper and even on the lower arm. The custom is very ancient. I found specimens twenty feet below the surface in excavating on the site of an old town near the Sambhar Salt Lake, which is on the Marwar-Jaipur border. 106 *a, b, c*. Sections of lac bracelets ornamented with small gems. All married women in Rajputana wear a few lac wristlets when their husbands are still living. Some of them are very handsome. They are fixed on the arm by the jeweller or the bracelet maker (*manihar*) when required, and are replaced when broken.

PLATE 15.—107. Bracelet, of six square plaques of turquoises set in gold, united to each other by five chains of pearls, of which there are four in each row. The backs of the plaques are enriched with Delhi enamel which is inferior in colour to that of Jaipur. The stones are arranged in a geometrical pattern of a rhomboid in the square. [I.M. 327.] 108. Buckle of perforated white jade, in the form of a conventional flower, in the centre of which is a ruby. [I.M. 690.] 109. Brooch of Rutlám (near Indore) blue quasi-enamel, with hunting scenes in fine gold; the general form is rhomboidal. [I.M. 078.] 110. Thumb-ring of white jade inlaid with rubies and emeralds. It is used to draw the bow. [I.M. 524.] 111. Long drop earring of two plaques united by a hinge. Partabgarh green quasi-enamel with emerald drops. [I.M. 082.] 112 and 113. Flat amulets or pendants of white jade inlaid with rubies set in gold, and arranged as conventional flowers. The forms of these ornaments are, I think, peculiar to Upper Asia, including China, and are Turanian. They are said to be worn as charms against palpitation of the heart. [I.M. 684 and 685.] 114. Enamel bracelet (*Kara*) set with diamonds terminating with the heads of a sea monster (*azdaha*, *p*). A beautiful ornament made at Jaipur and often worn by nobles in state dress. [I.M. 267.] 115. Oval belt buckle of white jade with leaf edgings inlaid with rubies in gold setting. $3\frac{1}{8}$ by $2\frac{3}{8}$. [I.M. 689.] 116. Elephant goad (*ankus*) richly enamelled at Jaipur and set with diamonds, of which those on the shaft are arranged in the form of scrolls. The hook and small spear at the top spring from the open mouth of an elephant. They are made of blue steel enriched with ornamentation in true Damascening (*tah-i-nishan*); the rich reds of the enamel are quite characteristic of Jaipur. [I.M. 693.]

PLATE 16.—117. Ring (*Arsi*). A large heart-shaped ornament, perforated, enclosing a cavity on the cover of which hang a number of grelots (hawkbells) or shell-shaped (*kauri*) pendants. 19th century. [I.M. 1968.] 118. A silver pendant. Pear-shaped, perforated with a floral design with grelots attached. [I.M. 898.] 119. Bracelet of two chains of thick scroll wire, united by a clasp with screws. [I.M. 897.] 120. Bracelet with projecting knobs or studs united by an ornamental ring in their centres. It opens at a hinge, and is fastened by means of a silk cord passed through rings or eyes on the opposite side; Malwa. [I.M. 478.] 121. Bracelet (opening as No. 128) of several rows of chased leaf-like projections springing from three narrow rings of a cube pattern; Ajmere. [I.M. 1910.] 122. Flexible bracelet composed of many small cube-like beads closely united together in the form of a cylinder. It is fastened by means of an ornamental screw. [I.M. 477.] 123. Bracelet, which opens like No. 120, and has numerous projecting globular knobs. They are free and not united as in No. 120; Indore. [I.M. 1884.] 124. An ornament for the back of the hand (*Háthphúl*). The rich spherical plate in the centre is attached to chains of clove-shaped drops and by links of beautiful form, to two rings for the first and fourth fingers, and to a bracelet for the wrist.

PLATE 17.—125. A magnificent torque or neck ornament, on the top of which is a great projection in which a large gem may be set (*hansli*). The collar opens at hinges which are fastened by screws or silk cord. The body is chased with deep lines. Worn chiefly by rich bankers' wives in Marwar. 126. Necklace of twists of small glass beads strung on threads with balls and amulet cases at the bottom, which are strung by rings on the same cords, here united, which continue from the twists. Two of the balls are ornamented with a raised pattern, and

from them, and from the three amulet cases, hang little drops. [I.M. 1982.] 127. Rich ruddy gold bracelet of similar shape to No. 121, but the pattern is less elaborate; Ajmere. [I.M. 888.] 128. Ring of three rows of gold studs, hollowed out; Tonk in Rajputana. [I.M. 1978.] 129. Gold ring. Two broad rings, with pattern in relief, are united by openwork grape-like clusters; Ajmere. [I.M. 895.] 130. Toe ring (Arsi). There is a large perforated ornamental plaque in front, in which a glass mirror is set. [I.M. 3487.] 131. Ring similar to No. 130 but the ornaments are small balls, and a cone occupies the centre instead of a mirror. [I.M. 892.] 132. Anklet or bracelet of kauri-shaped ornaments strung on thread. Base metal as worn by the lower classes. [I.M. 134.] 133. Portion of a necklace of twelve oblong gold or silver plaques and two pendants united by chains of graceful links. The plaques are enriched with raised patterns in granulated or cord-like wire; length 2ft. 7in. Bombay and South Rajputana. 19th century. [I.M. 902.]

PLATE 18. 134. Heart-shaped thumb-ring with central mirror. [I.M. 1979.] 135. Square pendant or amulet case, with embossed pattern in high relief; Ajmere. [I.M. 899.] 136. Part of an ornament for the head. It stretches across the skull and helps to support the earrings. From the lower end hang two or three hemispherical drops to which are attached grapes or balls; these serve here as ear-drops. The grapes and links which form the band are broken by conventional peacocks. [I.M. 313.] 137. Neck ornament. It is arranged in rows of grape drops and thin chevron-shaped plaques of embossed metal all strung on a cord; Nagore in Northern Marwar. [I.M. 142.] 138. Necklace of roughly cut pieces of white metal united by rings. [I.M. 135.] 139. Anklet or bracelet of carved metal; Malwa. [I.M. 127.] 140. Armlet of carved and incised oval beads which are strung on thread by means of rings. The patterns are very bold. On one of them there are animals which appear to be rams, on the rest the designs are floral in geometrical borders; Marwar and Malwa. [I.M. 1348.] 141. An armlet or bazuband of three pieces; gold with pearls, rubies, emeralds, and diamonds set in a rich pattern of gold filigree; Benares. [I.M. 256.] 141A. Gold anklet of zig-zag pattern of double pieces of thick gold wire, with an octagonal boss; Southern Rajputana, and Gujarat. [I.M. 463.]

PLATE 19—142. Bracelet of five rows of carved beads strung on silk; Ajmere. [I.M. 887.] 143. Bracelet of thick links each of which terminates in a nail-headed top and is screwed into its neighbours. At the two ends there are very rudely carved heads of monsters. Called Toda by the Mahrattas, and Sankla by the Gujaratis. Worn by women. Given by Sir G. Birdwood. [I.M. 17.] 144. Bracelet of thick smooth wire twist with ends of the knob form. Common in the *kara* of archaic type. Given by Sir G. Birdwood; called Kaden by the Mahrattas. [I.M. 18.] 145. Oblong pendant of gold. In the centre is a rich band; above are bold octagonal beads and spherical ornaments, and below are grape-like drops; it is set with turquoises and carbuncles; Ajmere. [I.M. 890.] 146. A similar but more elaborate pendant than No. 145. There are more richly carved rows of ornament; Ajmere. [I.M. 902.] Pendants such as 145 and 146 are usually suspended from the neck by means of cords composed of many threads of pearls, turquoises, or glass beads. 147. A heavy anklet or bracelet with spherical knobs outside and a thick band of perforated clusters of small globules; Ajmere. [I.M. 504.] 148. A massive anklet of gold carved into diamond patterns [I.M. 516.]

PLATE 20.—149. Bracelet or Sankal of bent plain flattened links firmly twisted into each other; Malwa. [I.M. 474.] 150. Bracelet or anklet of gold with leaf-like outer band and clove drops hanging from a wire inside. [I.M. 446.] 151. Flat amulet with embossed figure of a demi-god, or local hero; commonly worn as a charm by men in Rajputana and Malwa villages. Made by rural silversmiths by hammering on a die. [I.M. 904.] 152. Bracelet with projecting knobs, in the centre of which are circular plates attached to each other; Indore. [I.M. 1885.] 153. Anklet, carved in bold projecting geometrical patterns; Ajmere. [I.M. 886.] 154. Bracelet with projecting carved boss, chased with flowers. The ornament is formed of plaited cords of three wires; Indore. [I.M. 1929.] 155. Anklet (*paizeb*) of die-shaped beads and chain ornaments linked together, and from which are pendent many drops, simple and compound, of clove-pattern. [I.M. 885.] 156. A less elaborate anklet (*paizeb*) than No. 155, and of different pattern. [I.M. 896.]

PLATE 21.—ANKLETS—157. Deeply cut anklet of geometrical design, with large screw; Malwa. [I.M. 516.] 158. Similar to No. 157 but with two ends of conventional mouths of monsters which are, I believe incorrectly, sometimes thought to be tigers; Malwa. [I.M. 503.] 159. Gold anklet; the outer band is carved into a scroll; inside it is cut into beads; Central India. [I.M. 119.] 160. Anklet almost entirely formed of clusters like cloves (*paizeb*). [I.M. 447.] 161. Anklet of flat links with clove heads (*Laung-ke-Santh*); Rajputana. Cast in one mould. [I.M. 128.]

PLATE 22.—162, 163, 164, and 165. Different beautiful and elaborate forms of the *paizeb* anklet. These are perhaps the most common and most artistic of all the foot ornaments which are worn in the two provinces. [I.M. 448, 896, 449, and 450.] 166. A very wide ornament for the forearm or leg, cut into bands of gold beads or clusters. Such designs as these are found even on buildings. [I.M. 444.]

PLATE 23—167. Six cylindrical embossed ornaments or beads of base metal which when threaded are worn as bangles by low caste women in Rajputana, Malwa, and the United Provinces. 168. Chain pattern ornaments worn as in No. 167. 169. Two rings worn on two fingers and connected by an ornament composed of chains which pass over the back of the hand (*Chitti-anguthá*); Rajputana. 170. Bracelet worn by low caste women in Rajputana of the Regar caste; Pahunchi. 171. Armlet or bazuband. If set with gems of value it is worn by wealthy Hindus of the Brahman and Baniya castes in Upper India. The plaques are attached to silk threads firmly bound together near them by gold cord. 172. A wrist ornament worn between the bangles and churis by married women in Rajputana; Bangri. 173. A massive bracelet or bangri of base metal formed of three attached rings, similar to No. 38, Plate 7, Part 1. It is very like No. 36 in the same plate. Worn by low class women in Upper India. 174. Carved bracelet, worn by Brahman, Rajput, Baniya, and Kayasth women in Upper India, especially if made of gold. 175. Wristlet of carved oval beads, strung on thread twisted into thick corded ends; Pahunchi; Upper India. 176. Bracelet, or Tankan, of base metal worn by Brahman and Baniya women in Malwa.

PLATE 24.—177. Anklet or Paizeb of a simple character; the chain links are very loose and the drops are uncomplicated. Worn by high class women in Upper India. 178 and 181. In these two ornaments for the foot, which are also styled paizeb, long bars, each of which is embossed and cast in a mould, are strung together and lie flat from the ankle down the foot. There are many varieties and some of them are of very regal appearance, and of very old designs; Upper India. 179 and 184. Two flat handsome plates with rings for attachment to the toes. They rest on the front of the foot. The centre of No. 179 is perforated and No. 184 has a lacquered ground. 180. Part of a fine antique anklet or kara such as is represented on very old stone images. 182. An anklet termed *Marhasi*, worn by Hindu women in Rajputana and Malwa. It is often composed of massive links and is made of gold. 183. An anklet of flat links with clove-like beads (*Laung-ke-Sánth*); Rajputana and Malwa. 185. An anklet of the most simple kind of *Sánth*.

LIST OF ILLUSTRATIONS.

13. Portraits of four Rajput chiefs. 14 to 22. Miscellaneous jewellery.
23. Ornaments of Base Metal. 24. Ornaments made of any, but usually Base Metal.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART III.

RAJPUTANA AND MALWA OR CENTRAL INDIA (*continued.*)

Pundit Braj Balabh, who has been Head Clerk of the Jaipur Museum since 1880, and was engaged with the writer of these articles for eighteen years in making the bulk of the collections that are stored within its walls, has been good enough to draw up a list of jewellery which is worn in Rajputana, and for the most part in Malwa also. Lists of this kind, no doubt, involve much repetition because so many of the articles which are included in them are in use in other parts of the Indian Empire, but in discussing them it will be found that new ideas present themselves, and that suggestions, which may hereafter prove of value, frequently occur. The Pundit's list is therefore given in full, and will be accompanied by such observations as may seem necessary. For purposes of comparison the list will follow the order of that which is recorded in Part I., pages 2 to 5, which is descriptive of the ornaments worn by Musalman women as described by Jafir Sharif in the *Kanun-i-islam*.

ORNAMENTS WORN ON THE HEAD.—1. Bor, or Borla, *h.*: this is a stud of gold or silver. 2. Rakhdi, *h.*: the same as the Suraj or Sisphul, and Rakti. 3. Morpatta, *s.* and *h.*: a chaplet usually worn at marriages. The word is compounded from *mor*, *h.*, a chaplet, and *patta*, a leaf. The word *mor*, *s.*, however, also means a peacock, or a peacock's crest, which is very suggestive of its use. 4. Bindi, *s.*: a spot, dot or mark. Generally a forehead ornament which is attached to the hair or made to stick by some adhesive substance. The words bandi or bindi are also used for sectarian marks, such as women of good caste, as well as men, make with pigments or pomades of various colours and materials; and if of certain forms on the centre of the forehead, to indicate their caste or special object of belief or reverence. This subject is too large and divergent from the scope of the present articles for full treatment. The word may also perhaps mean the same as the Máng, or ornament for the centre hair parting. 5. Keshpásh, *s.*, from *kes*, the hair, and *pásh*, a tie or fetter or a pin. A hair-pin, especially as worn by Mahratta women, who more commonly use it.

ORNAMENTS WORN ON THE FOREHEAD OR SUSPENDED FROM THE HEAD.—1. Tilak, *a.*: This is more properly the sectarian mark, or an ornament which takes its place. 2. Tík, Tíka, Tiki, Tikli, Tikali: All these words mean specially a forehead ornament or mark, although they sometimes indicate a mark on other parts of the body; thus, for example, the words for inoculating for small-pox, or vaccination, are tika karna or tika dena. The tika is also a badge of sovereignty amongst Hindus, and the application of it upon the forehead of a new ruler is one of the principal acts at an installation or coronation. The right of applying this mark at an installation is a much coveted one. It is a privilege which represents some past deed of fame in the history of the house, or some acknowledgment of indebtedness, or it may be the recognition of the rights of former rulers or owners of the soil of the country. For example, in Meywar, the tika of investiture should be applied to the forehead of a new Maharana, or ruling prince, by a living Bhil from the blood taken from his own thumb. Amongst the nobles the heads of younger branches, although they may have become far more important and wealthy than the chief of the family from which they sprung, still look upon him as their head, who can alone apply the tika. So also large sums have been offered, though very rarely perhaps accepted, for such recognition by the man in whom the glories of an ancient family centre. The Raja of Manoharpur in this way, although comparatively poor, is acknowledged to be the *tikai* of the powerful Shekawati chiefs in North Jaipur, although they include the two far most wealthy landowners, the Rajas of Sikar and Khetri. The above observations point to the importance attached to the tika and its situation. 3. Ar: literally a screen or a horizontal line drawn on the forehead. The ornament is therefore in the form of a flattened plate. It may be of plain gold or gold set with jewels.

ORNAMENTS WORN ON THE EARS.—1. Phúlhumka: The compound word is derived from two words which mean a flower and a bell-shaped earring. 2. Karanphúl: a star-shaped earring which is fully described on page 3, Part I., in which a full account of the jhumka (the phúl jhumka being the same as the latter, or a modification of it) is also given. 3, 4. Bálá, Bálí, *s.*: small rings usually of gold. 5. Toti, *h.*: a parrot-shaped ring which is worn in the lobe of the ear. 6. Báta: an earring. 7. Kán-ki-laung: a clove-shaped ring. 8. Moti: pearl rings, or more properly, an ear ornament of three pearls. 9. Kúndal, *s.*: This is a large ring in which gems are fastened. It is also used to signify a ring with fish-shaped pendants. 10. Pipalpatti: Having drops shaped like the leaf of

the pipal tree (*Ficus religiosa*). 11. Patri, s.: Leaf-shaped rings. 12. Jhumka: Bell-shaped drops. 13. Chhel kari: Rings. The last four kinds of rings are worn on the upper part of the ear. 14. Murki: A small jhumka worn in the little ear. 15. Latkan, h.: Any hanging drop; usually in the form of a grape. 16. Sankal-kan-ki: Chain-like ear ornaments, sometimes called Jhala.

ORNAMENTS WORN ON THE NOSE.—1. Nath; and 2. Nathni: Described on page 3, Part I. The latter has usually a pearl or two in it. 3. Bhauriya: a nose ring. 4. Laung: a clove-shaped ring. 5. Latkan: a pearl pendant hung from the central cartilage of the nose.

ORNAMENTS WORN ON THE NECK.—1. Baleora: An ornament of flat twisted wire of from three to eight strings. 2. Gop, h.: This is a gold necklace of two or three strings of twisted wires. 3. Pachmaniya: an ornament of five pieces (from *pānch*, five), or sometimes extended to seven pieces. 4. Timaniya: A necklace with three beads. *Ti* is for *tin*, three; *mani* or *man* is a Sanskrit word for a gem, jewel, or a precious stone. 5. Teota: A necklace with one row of beads only. 6. Tusi, or Tulsī. 7. Hausli, Tonk or Tok. 8. Hār. 9. Māla. 10. Chandan-har. 11. Tilari. All the above are described on page 4, Part I. 12. Dora means a simple thread or string, often of pearls for example. 13. Jugnu or Jugnūn: Any jewel worn about the neck.

ORNAMENTS WORN ON THE UPPER ARM.—1. Bāzu sadā: Bāzu and Sāda are the Persian words respectively for arm and plain. An arm ring has long been one of the special signs of kingly dignity in the East, and perhaps especially so in Middle Asia and the kingdoms of which Persia was the heir. 2. Bāzu-sar-Ghūndika: an armlet with a stud or button, or pendant. 3. Bāzu-Tawiz: An armlet with an amulet. 4. Tād (local word, perhaps Tār, a wire).

ORNAMENTS WORN ON THE WRIST.—1. Biliya. 2. Kara. 3. Pahunchi. 4. Bangri or Bangdi. The last three are described at length on page 4, Part I. Pahunchi means the wrist. 5. Gujri or Gujarī, s.: This ornament is worn on both the hands and feet. The name is probably derived from the Gujar tribe, who are mostly shepherds and herdsmen in Rajputana. It has balls upon it. 6. Nogri or Naugari: A bracelet composed of balls or clusters of grape-like balls. 7. Kankan or Kangan: Described on page 4, Part I. 8. Chhami: A bracelet. 9. Gokhru, s.: A bracelet enriched with bells; also worn on the ankles. 10. Jarao pahunchi: A pahunchi bracelet set with gems. 11. Gunthua-kara: A bracelet of strings or wires. 12. Nāhar-ka-kara, h., tiger-headed bracelet, or Azhdaha, p., dragon-headed bracelet. These are technical names for bracelets or anklets, the heads of which terminate in the forms of the heads of animals. A full discussion on these ornaments and their antiquity will follow in a later number of the Journal. 13. Athpahalu-kara: Octagonal bracelets, or bracelets with octagonal or hexagonal heads.

ORNAMENTS WORN ON THE FINGERS.—1. Hathphūl: Described in the list, No. 124, Part II. 2. Chhalla. 3. Anguthi, and 4. Arsi or Anguthi-arsi, are described on page 5, Part I. 5. Mūndri: A Sanskrit word for a finger ring.

ORNAMENTS WORN ON THE WAIST OR LOINS.—1. Kangati, a girdle. 2. Kandora: a belt or cord with bells, worn by children.

ORNAMENTS WORN ON THE ANKLES AND FEET.—1. Kara: Described on page 5, Part I. 2. Sat or Santh. A full account of this interesting ornament and of the mode of manufacture will follow. 3. Marethi, Marathi: This ornament, which is sometimes termed Sankla in the Bombay Presidency, is worn by Maratha women, and is of comparatively recent introduction into Rajputana. It is a curb chain ornament, as the word Sankla, or Sankal in the Deccan, or Sankal in Sanskrit denotes. 4. Neori: An engraved anklet worn by women of all classes in Jaipur; it is often made of silver. 5. Balwān-kara: This seems to mean a heavy anklet only. 6. Chhara: a local word. An ornament made up of chains which rest on the foot. 7. Ramjhol or Paizeb: Descriptions of this favourite ornament are given on pages 5 and 15 of Part I.

ORNAMENTS WORN ON THE TOES.—1. Amvat. 2. Bichhiya and Bichhni. 3. Chhalla. The foregoing are described on page 5, Part I. 4. Phulri: These are toe-rings with grape-like ornaments, which are worn on the toes and linked together to form sets.

A further account of some of the ornaments in the above list, and of a few additional ones, will be given in the description of the illustrations to the present article. The standard ornaments for the better classes are, as already stated, made of gold or at least of silver, and are often set with gems, in most cases being regarded as portable wealth. Every effort, therefore, is made to secure pure metal with as little alloy as possible; but, unfortunately, the aim of a large number of sonārs or goldsmiths, and jauharis or jewellers, is to make as much profit as they can, which end is usually gained by the use of a large quantity of alloy. So much is this the case that the dishonesty of these tradesmen and workmen has almost become proverbial. When only plain metals are employed, which may be very soon broken up again, there is, of course, less risk of fraud; hence such articles are preferred by the less wealthy; moreover, as jewellery set with gems, according to the opinions of Indian experts, ordinarily brings little more than half its original value, only the rich can afford to possess it.

In some districts, as in the United Provinces of Agra and Oudh, those who cannot afford even silver have their foot and wrist ornaments made of bell metal. The same classes in Rajputana more commonly use zinc, though throughout the country it is stated that German silver and American chemical or rolled gold are being substituted for base metal, imitation gems being used with the latter. Native designs of the most popular kind are copied in British territory for this purpose. The Bombay market is flooded with them, and some specimens are already found in the Rajputana bazárs.

Indian jewellers do not usually keep a large stock of gold or silver ornaments, as it would involve waste of capital which would be better employed in money-lending, which is an important branch of their business, as was the case in Europe for a long period. It is said, however, that if European customers wish to purchase such articles, the obliging dealer will take the ornaments of his female relations and dispose of them at a considerable profit, replacing them at leisure for another similar opportunity.

In Part II. reference was made to temple ornaments. It appears that it is customary for the founder or donor of a Hindu temple to present for the adornment of the image, when it is consecrated, both clothes, jewellery and many other objects. Favourite ornaments are such as contain the five or nine pure gems (Ratan or Ratna). Imitation jewellery is absolutely forbidden. The nine precious gems (Nava ratna) are as follow:—1. Diamond, Vajra or Hira, s.; 2. Ruby, Mánikya, Mánik, s.; 3. Cat's-eye, Vaiduram, Gomeda, s.; 4. Pearl, Múкта, Moti, s.; 5. Zircon, Gomeda, s.; 6. Coral, Vidruman, Múnga, s.; 7. Emerald, Marakatam, Panna, s.; 8. Topaz, Pushpa-rágam, Pukhráj, s.; 9. Sapphire, Nilam, Nilmani, s. The names of the five precious gems (Páñch ratna) are:—1. Gold, Kanakam, Sona, s.; 2. Diamond, Kulisham, Hira, s.; 3. Sapphire, Nilam, Nilmani, s.; 4. Ruby; if under half a rati or ratti (one grain) in weight termed Padmarágam or Chuni, if over Mánik; 5. Pearl, Mankhtikam, Moti. Other authorities state that the five gems are—1. Gold; 2. Silver; 3. Pearls; 4. Lapis lazuli or Rája Vartam; 5. Coral.

There is a considerable trade in temple ornaments in the sacred cities of Mathura, Brindaban, Benares, Ajudhya, Kanchi, Ujain, Gaya, Dwarika, etc. The belief is universal in India that presentation of valuables to God (that is, to the temples) leads to eternal happiness. Pandit Braj Balabh quotes the following:—(Hiranya da Amritwam bhajante):—"The giver of gold enjoys eternal life in Heaven." (Bibliotheca Indica). "One obtains everything by offering. Long life. A devout pious man of beauty and not a sinner is born." (Sáma veda Upanishad). "Givers are high in Heaven. Those who give horses live conjointly with the sun. Givers of gold enjoy eternal life. Givers of clothes live in the moon." (Rig Veda). "By giving gold, the giver receives a life of light and glory." (Hárito Smriti). "Coral worship will subdue all the three worlds. He who worships Krishna with rubies with devotion, will be reborn as a powerful emperor." If with a small ruby he will be born a king. Offering emeralds will procure Gyana or Knowledge of the Soul and of the Eternal. If with a diamond, even the impossible or Nirvana, that is, Eternal life in the highest heaven, will be secured. If with flowers of gold a man worships for a month, he will get as much wealth as Kuvera, the Lord of Riches, and will hereafter attain to Nirvana or Absorption in the Deity, and Muksha or Salvation.

The daily worship in a Hindu temple consists of sixteen offerings or parts, each accompanied by ceremonial. Offering valuable gold ornaments, gems and jewellery is the ninth (Abharanani) of the sixteen offerings (Upachára) which collectively make up the worship or Puja. Two of the stages are omitted when an image is permanently consecrated in a temple, as the deity is then supposed to remain always present in the idol. These are the first or respectful invitations of the god to be present or Asanam, and the last, viz. dismissal or Wisargah.

In the Bhágavat Purana, Krishna says "Whatever is best and most valued in this world, and that which is most dear to you, should be offered to me (i.e. God), and it will be received back in immense and endless quantity." This is devoutly believed by Hindus throughout India to this day; hence the quantity of valuables, especially of jewellery, presented in the temples by all classes is enormous. Gold mohurs (coins), precious ornaments, rich clothes, Kashmir shawls, quilts or rezais, elephants with gold and silver trappings, chamaras or plumes of yaks' tails, utensils of gold and silver, and bowls of gold set with gems to contain the food which is offered to the god, are amongst the gifts. All classes devoutly believe in the need and advantages of such offerings. It is therefore not uncommon to hear of a man and his wife presenting all their personal ornaments to a shrine. Only a few weeks ago, the wife of a Jaipur noble, for example, gave all her gold and silver jewellery to a temple, and such is being done everywhere in India to this day.

Ornaments which are specially made to fit an image in a consecrated shrine are usually kept until they are broken or damaged, and are then remade with a little addition if it can be afforded. The image is decorated with its best ornaments on special occasions, such as the birthday of the god, the day on which it is swung or the Hindola festival, the Diwali, the Holi procession days, etc., of which a full detail would be out of place here. After the ceremony is concluded, the special ornaments are returned to the temple treasury, and only the ordinary

or Mámúli jewellery is used.

There is a definite time after which offerings become Nirmálya, or unfit for use; thus, for example, food cannot be twice offered, jasmine flowers after three hours, and so on, but gold flowers are fit until broken or damaged; ornaments of the five or nine gems, last at least twelve years. Clothes, as a rule, are nirmálya after a month, and must then be renewed, and may then be sold or given away, as may be jewellery which is no longer in use. There is no restriction as to the persons to whom it is given or sold, but no doubt the devout would be preferred, and indeed would give a higher price for objects of this kind which have become "Prasádi," or holy.

Ordinary jewellery and offerings which are presented at the shrines are simply regarded as so much wealth which the priest or headman, or steward of the god, whoever may have the control, can dispose of for sacred uses, such as feasting Brahmans, celebrating temple festivals, or maintenance of worship generally. Hard times, however, may demand sale of even the personal ornaments of the images, as indicated in the last paper. Some persons who acquire temple jewellery, for religious reasons give it away to poor and pious Brahmans, or as a Homa or fire offering, or as a present to a Sadhu or devotee, who may dispose of it for food; though in these days it is more common for the priests to sell such treasures for the highest price. As regards Rezais, or quilts, which are given away at Náthdwara, to which reference was made in Part II, pilgrims prefer making their charitable gifts in this way, because direct gifts to a beggar, for example, may lead to misuse of their presents and indirectly to some religious demerit to themselves. If the gift, whether it be a quilt or gold, is subsequently given from the temple, no such loss of religious merit accrues to the pilgrim. This is, therefore, a much less dangerous course than direct presentation to the poor. Moreover, if gifts are given to holy men, such as ascetics at sacred places, half the merit goes to the donor; the god becomes responsible and not the donor.

It would be impossible to give a complete account of Rajputana jewellery without adverting to the manufacture of enamel on gold for which Jaipur especially is renowned. A small amount of enamel may be made in other places in the Province, but when a rich patron, whether European or Indian, wishes to obtain a work of art in Indian enamel it is only Jaipur work that he desires to possess. In 1886 I wrote the text of a work on Jaipur Enamels,¹ for which Colonel S. S. Jacob, R.A. (now Sir Swinton Jacob) supplied the coloured illustrations, which had been carefully prepared for him by Ram Bux, son of Esar, one of the best local artists. Some account of the work was also given in the second number of the *Journal of Indian Art* and in the *Memorials of the Jaipur Exhibition*.¹ A brief summary of the subject is all that is necessary on the present occasion.

Enamelling at Jaipur is done on gold, silver and copper, but work in the most precious metal is that for which the place has obtained the pre-eminence, and particularly for the beauty of its glowing red colours. Enamel on gold is also done at Ulwar, Delhi and Benares, and at the second place especially as the backing of plaques in bracelets, etc., and as setting for gems. Silver enamel is produced in many places in the Panjab, including Kashmir, in Hyderabad and Karachi in Sind, in Kachh, and at Lucknow. Copper enamel is made in Kashmir, and in many places in the Panjab, as well as at Jaipur.

The history of enamelling does not need discussion in this article. The manufacture in Jaipur is said to have originated with Maharaja Mán Singh, the friend of the Emperor Akbar, who lived in the sixteenth century, and who brought five Sikh enamel workers from Lahore. The principal enamellers in that capital are all said to be descended from these artists, and one of them, an old man named Ghoma Singh, might have been seen patiently at work at the Exhibition which was held at the time of the Coronation Durbar at Delhi in 1903. Reference is made to the art of the enameller and some details of the work are given in the *Ain-i-Akbari*, or Institutes of Akbar, which was written by the learned Abul Fazl, the great Moghul Emperor's minister.

A great treasure of the Jaipur family is the enamelled gold staff of the famous Maharaja Mán Singh. Its colours have never been surpassed, as may be judged from the illustrations of it which accompany the works above referred to. The Jaipur enamel is of the variety termed *champlevé*, in which the outlines are formed by the plate itself, while the colours, which are oxides of various metals, such as cobalt and iron, are placed in depressions hollowed out of the plaque to receive them, and are firmly fixed to it by fire. The amount of heat required to fix the colours varies, so that those which stand the highest temperatures have to be applied first and the more fugitive hues last of all. Every time the plate is passed through the furnace (and in an important piece in which there are many colours the number of times is great) the risk is increased, because some of the colours may fly; hence the cost of enamelling generally, and in large specimens in particular, is heavy in proportion to the materials. This is not always recognized, but to those who are acquainted with the facts, and to all lovers of beautiful work such as this, which can only be perfectly accomplished by a patient, experienced and true artist, the value of enamel is greatly enhanced. It may, perhaps, be of use to refer to these points, because there are few persons, especially amongst jewellers and dealers in Indian enamel, who realize them; hence we hear of such cases as

the following:—A large quantity of ancient and most artistic Indian enamelled jewellery was recently sent to a London firm for disposal, and it was decided to break up the settings for the sake of the gold, although as art illustrations to Museums and Schools of Art they would have been invaluable. Their priceless worth for this purpose was recognized too late. Fine specimens of enamel were taken to a great establishment to be valued, but the officials attached no importance to the enamel, and estimated the worth only of the gold and gems in the ornaments.

The preparation of an enamelled ornament is an illustration of that co-operation which, notwithstanding the example of such masters as Benvenuto Cellini and others, who were familiar with and practised every branch of their art, has, perhaps, always prevailed. The so-called jeweller, really the dealer, who in Jaipur is just as often a money-lender and banker or capitalist, causes a design to be prepared by a *chitera* or artist, who knows the capabilities as well as the limits of the art of the enameller. He then hands it to the *sonar* or goldsmith, who forms the article to be enamelled. It is then passed on to the *gharai*, the chaser or engraver, who engraves the pattern, hollows out the plate, and hatches the floor of the pits to increase the play of colours of the translucent enamel and to cause it to adhere with greater tenacity. The above-named workmen are usually members of the goldsmith or carpenter sub-castes of Hindus and not Sikhs. The enameller, or *minakār*, who is a Sikh, first cleanses and burnishes the plate and then applies his colours in the order of their hardness or power of resisting fire, beginning with the hardest or that which most resists the fire. Some of the colours can be heated at the same operation; others are so sensitive as to require to be dealt with alone. All this is a matter requiring much experience and time.

All the colours which are known can be applied to gold. Black, green, blue, dark yellow, orange, pink, and a peculiar salmon colour can be applied to silver; and only white, black and pink to copper. In the order of hardness the colours are white, blue, black, yellow, pink, green and red, the pure ruby red of Jaipur being the most fugitive, and the most beautiful in the eyes of experts.

The colours are mineral oxides, which the Jaipur enamellers always obtain from Lahore in opaque vitreous masses. The piece, after it is fired, is polished with *kurand* or corundum, and if it is then found to be defective the work must be done over again. The last process is to repolish the ornament, to heat it gently, and to cleanse it by pickling it in a strong acid solution made from fruit. From the enameller the article, if it has to be set with gems, goes on to another workman, according to the special style of setting which is required.

It was remarked that "The uses to which enamel is put are very varied. All the better kinds of native jewellery are enamelled on the back, and usually, also, on the edges and between the gems in front. Charms, armlets, anklets or bangles, and necklaces are made in large numbers; and, for the use of princes and nobles, the handles of swords, of daggers, or fans or umbrellas, of whisks of yak-tails (*chamaras*), of fans (*morchals*) of peacock's feathers or of ivory threads, and sometimes vessels are prepared. Horse, camel and elephant trappings have also been adorned with gold enamel; in short, when gold and jewels can be employed for enriching metallic surfaces, enamel is equally available, and with precious stones, it can also be used as a foil or to enhance their beauty."

All such articles may be regarded in some degree as jewellery. To them may be added combs, spear shafts, portions of the ankus or elephant goad, shields, snuff boxes, and articles of plate, such as 'atrdāns or perfume holders, salvers, cups and saucers, spoons, trowels used for ceremonial purposes, pen boxes and inkstands, some of which have been made in the form of boats shaped like a peacock with an enamelled tail, which is particularly calculated to display the beauties of the enamel. Many such sumptuous examples of the art have been made at Jaipur for presentation to princes or for exhibitions, and large numbers of them have been shewn in the great Exhibitions and in Museums.

In the work on enamels above quoted, lists of ornaments and current prices at the time were given. Many of the articles, such as locketts, rings, bracelets, breast-pins, watch-cases and charms are made in European shapes to meet the demand for them, but the enamel shows best on some of the purely Indian forms. Indian is superior to Persian enamel in the richness of its colours, in the harmony with which they are employed, and in the artistic skill with which they are combined or contrasted.

To be acquainted with the processes, some of which are supposed to be more or less secret, is not sufficient. There is no art which depends more for its quality and beauty on the individual skill of the artist than this; hence there has been much variety in the charm of even the best specimens of Jaipur work which have been exhibited. Moreover, it is probable that there are no such skilled workmen alive at Jaipur at this time as there were thirty years ago. It is to be hoped that equally talented artists may yet be found amongst their descendants.

There is another manufacturing process, which is specially practised in Rajputana and Malwa, that is of some interest. A paper, which I prepared at the request of Mr. (now Sir, Purdon) Clarke, on "The Process

employed in Casting Brass Chains in Jaipur, Rajputana," was read by him before the members of the Iron and Steel Institute, and was published in their Journal in 1886.

Amongst the illustrations to that article and in those which accompany the present one, will be found a number of specimens of a peculiar anklet which is known as a *sánt*, or *sánth*, which is made up of flat links formed at one casting in Southern Rajputana and Central India, and especially at Siwai Madhopur, a Jaipur town beneath the famous fort of Ranthambhor, which stands in the hills near the junction of the Banas and Chambal rivers. The ornaments are made by the *cire perdue* process in a most ingenious manner, a *resumé* of which is now taken from the paper referred to above. In a lecture to the students of the Royal Female School of Art in London, in 1901, Sir Thomas Wardle also refers to this subject in the following words:—"The skill in India in making brooches and bangles out of silver rupees is astonishing, full of pattern and flowing form. Their casting of the baser metals is an art. I bought for a few annas a bronze chain anklet with every link in it loose, but all cast in one mould together, quite a common-looking thing, but so wonderfully made that one of our best foundry owners told me he did not think anyone could do it in Europe." This opinion was also held, it is said, by many of the experts who heard the paper which was read at the Iron and Steel Institute. Probably the best idea of the process will be obtained from Plate 34 of this part, in which is represented, in a series of drawings, all the different stages of manufacture. It is a copy of the original illustration which was prepared for the Journal.

The ancestors of the Siwai Madhopur workmen came about 120 years ago from Bundi, an old Rajput capital some miles to the south of the Jaipur State. The anklet is termed *sánt* or *sánth* from Hindi words signifying joining or sticking. Three principal varieties of the ornament are made at Siwai Madhopur:—1. *Sút-wan Sánth*, in which the pattern is of plain or thread-like links. 2. *Chaktidár Sánth*, having small patches or projections upon its edge. 3. *Kil-kunda-ki Sánth*, which is fastened by a screw. A mixture is made of seven parts of wax, forty parts of resin, and eleven parts of oil of sesamum, which, after melting, is strained into cold water. The mass subsides and a portion is pulled out and rolled on a board into a thin string of the thickness of the future links of the *sánth*. This string is coiled round a stick, the width of which has the diameter of the proposed links. By a cut along one edge of the spiral, a number of rings open at one side is formed. These rings can be united by applying to them a hot knife edge. One ring is made and a second is linked into it. The ends of a third ring are then passed over the first two and joined, and a fourth ring is passed through the last two and its ends are joined. Thus the process is continued until sixty or seventy rings, or sufficient to form an anklet, are united. The curb chain thus formed is flattened out on a board and the ends are joined together. A little manipulation with the hand, the wax being kept pliable by hot water, ensures a firm, flat and regular ornament which is indeed a facsimile of the metal anklet which it is desired to make. A thin paste of fine clay, cow-dung and water is then prepared, and the wax *sánth* is dipped into it four or five times, being dried after each operation, until a thick coat of clay covers every part of it. A thicker paste of the same materials is then made to form a mould; three coats are required. When the mould is dry, its upper edge is scratched with an iron tool, so as to expose the links within. The links are oiled, and a thin strip of wax or a leading line is attached to them along one edge by means of a hot wire. All inequalities are carefully removed, and the whole is covered again with clay paste, which is allowed to dry as before. A quarter of an inch of the top of the wax *sánth* is left exposed, and to this is attached a thicker ribbon of the same material an inch long, so that the ribbon, the leading line and the links are continuous, though the latter are quite separated from each other. Two anklets are cast together side by side, and are so placed that the leading lines on each *sánth* are next to each other, and the two end ribbons are also close together at the top. Three thick coats of clay paste are applied to the pair of prepared wax *sánths*, so as to form one strong mould, which is further enclosed in a coating of thick black earth mixed with chaff, so as to prevent cracking of the moulds and loss of metal. The top of the mould over the projection which contains the ribbons is formed into a cup. A small conical cup or *mus* is now made of black potter's earth, and a sufficient quantity of pieces of the metal of which the anklet is to be made are put into it with a small quantity of borax. The *mus* thus filled is then inverted over the cup-shaped top of the mould in which the ends of the wax ribbons have been left exposed, and the edges of the two are united by the black clay and chaff composition. A blow-hole is made near the top of the mould so as to allow escape of the wax and of gases.

The kiln is an open furnace or pit filled up with dried cow-dung cakes. The moulds are placed upright in the furnace with the *mus* downwards, and are made red-hot by means of primitive bellows. After a time, the wax escapes in black fumes and the metal melts. The moulds are quickly removed when the metal is thoroughly melted, which is known by the appearance of blue fumes. Cracks from which fumes escape are carefully plastered over with clay, and the mould is then dipped for an instant in cold water, after which it is inverted. The melted metal now pours into the cavity and takes the place of the wax which has been burnt out. When the mould is quite cold, it is broken up so as to expose the anklets; the leading lines and

ribbons are removed, and all inequalities or adhesions are filed off, so as to release the two *sánths*, of which all the links are freely movable. The metal usually employed is a composition which is known as *kánsi*, or bell-metal. It is composed of sixteen parts of brass and six of zinc. Another mixture is made of sixteen parts of the above with four additional parts of zinc. A third consists of old and broken anklets. From the first mixture (or *dhárkri* in the local technical language) a yellow *sánth* is formed. If equal parts of *dhárkri* and old anklets are used, as at Siwai Madhopur, a white *sánth* is produced.

The *sánth* may be plated with a mixture of pewter or *rang*, 40 parts, and of hydrochlorate of ammonium (*nausádar*) 1 part. The pewter is composed of three parts of zinc and two of lead. An analysis of two samples of the material was made by Mr. Edgar Jackson for Mr. Clarke :—"The brass contained : tin, 3.53 ; lead, 3.49 ; copper, 46.33 ; zinc, 45.98 ; iron, .76 parts. The pewter was composed of : tin, 38.16 ; lead, 61.74 ; and a trace of copper." A small portion of the composition is applied to the *sánth* by heat, and the ornament is then cleaned and brushed with cold water.

The *cire perdue* process thus described is an ancient and delicate mode of casting bronze. It is, therefore, very astonishing to find it so beautifully and carefully carried out by uneducated people in remote parts of India.

GARNET JEWELLERY.—For many years past there has been a large trade in garnets, which are found in numerous localities in Rajputana. The best stones are now quarried in the south-west corner of the Jaipur State, not far from Rajmahal on the Banas river. The matrix, in which the crystals are embedded, is chiefly mica schist, gneiss, and serpentine. The selected stones are generally formed into carbuncles or cabochons, which are known as "tallow tops" in the trade, because they are convex above and concave or flat below, and resemble drops of tallow. Many stones are also cut into facets for rings, necklaces, bracelets, etc., and a special class of workpeople in Jaipur is employed in stringing them on silk for neck and wrist ornaments. Garnets are also found in the Udaipur and Kishangarh States, as well as in the British District of Kashmir, but the superior quality of the Jaipur stones, and the extensive way in which the mines are worked in that State, have almost extinguished the industry in other localities. A full account of the industry was given in Part II. of the *Journal of Indian Art* in 1884. In the writer's Handbook of the Jaipur Courts at the Indo-Colonial Exhibition of 1886, it was stated that garnets are often found on the surface, but most frequently as far down as sixty and even eighty feet. The crystals are usually of dodacahedral form, and large gems are often found ; as, for example, a very clear stone, cut *en cabochon*, which weighed 2.77 ounces, was shewn at the Exhibition. There appears to have been a small trade in Rajputana garnets as far back as seventy years ago, but this increased enormously when a State factory, which was under Mr. S. Tellery, was established at Jaipur. It gave employment to a large number of workpeople and flourished, but for various reasons it was abolished, and the trade was again left in the hands of private individuals. Garnets were formerly exported in the rough to Europe ; but after the workers, who were chiefly boys, had been instructed in the State workshops by a skilled lapidary, large quantities of cut stones were exported.

The Rajputana garnets are similar to the Pegu or Siriam stones, or the commonly called amethystine or Oriental garnets. The garnet, according to a great authority, possesses all the virtues of the noblest gems, except rarity, and consequent intrinsic value. The carbuncle form is the best for displaying the peculiar fire and beauty of the gem. Strictly speaking, the designation "tallow topped" should be applied to stones with a flattish convex surface, but it is used more generally as stated above. In 1882, the annual exports reached as much as Rs.70,000, of which Rs.52,500 were for cabochons, and the remainder for rough stones ; yet Streeter, in his work on "Precious Stones and Gems," in 1892, does not mention Rajputana as a source of the stone, though he refers to its abundance in the neighbourhood of Ragavaparam in the Kistna district of Madras, and to its general prevalence in the gneiss of Ceylon.

The hardness of the stone varies, according to Emanuel, from 6.5 to 7.5. It scratches quartz slightly, and is scratched readily by the ruby or sapphire. The facet-cut beads are rather apt to suffer when worn, as they often are, without any setting in long strings. The carbuncles are largely exported to Switzerland, Germany, England, Italy, Austria and France, to be used for ornamental purposes and in jewellery. The violet or almadine garnets are much admired in France. Rough stones are used in watch-making.

The Indians do not seem to have used the garnet to any great extent, though it is considered to be an auspicious stone and a herald of good fortune. Dr. Church, in his classical work on precious stones, in writing of the setting of gems, remarks as follows :—"There should be contrast of size and shape as well as of colours, though not too violent. Two ways of treating the garnet have been successful, viz., plates so largely found in Anglo-Saxon and Celtic jewellery, which have lasted, and afford in their breadths of soft rich colour, a pleasing contrast to the minute filigree, granulated and enamel work with which they are generally associated, and the other" as "a carbuncle not necessarily joined at the back. There is a lovely disc of antique gold set with five

carbuncles in the Room of Gold Ornaments and Gems at the British Museum.. of" which "the effect is delightful; simple, yet rich; solid, yet elegant."

The above extract shows what the garnet is capable of. The best setting is in gold, and a great deal of beautiful jewellery so treated was sent to the Indo-Colonial Exhibition, and a large case of it is shewn in the Jaipur Museum. Much of it, however, is of pure European type and some of it is inartistic and even objectionable, but in the hands of true artists the stone presents facilities for obtaining the most beautiful effects at comparatively little cost. Cheap ornaments were set in silver at the Jaipur factory and had a large sale amongst the poorer Europeans in India, and especially to soldiers, and large quantities were also exported for sale to the peasantry of Central Europe. The lower classes of Mohamedans seem to be rather fond of silver studs and buttons set with garnets. The stone is also much used for enriching small articles of silver plate. It is proposed to give some illustrations in this branch in the article on the Punjab, as there is a considerable sale to tourists of garnets and carbuncle beads, and other kinds of jewellery, at Delhi, where the stones are also cut and fashioned.

Amongst miscellaneous Rajputana ornaments the following should be mentioned:—Cocoa-nut bracelets from Rutlam, which are grooved to receive thin plates of silver, some of which are embossed with simple floral patterns. Shell bracelets similarly grooved in the above manner for the reception of silver or gold plates. Some of these were found, with ivory bracelets of the same kind, twenty feet below the surface on an old Buddhist site in the Sambhur Lake, and the fashion of wearing them still maintains, as before stated, in Western Rajputana. In the Jaipur Museum there is also a pair of jeweller's scales formed of thin silver pans and having a very delicate steel beam. The weights were made of agate, and in order to guarantee their accuracy, a small feast had to be given to the jewellers' caste. The split-ear ascetics, or Naths, who specially profess to be devoted in Marwar to the worship of Shiva or Mahadeo, wear in the ear large flat circular glass rings as much as $2\frac{1}{2}$ inches in diameter. At Tonk, in Rajputana, armlets and bracelets are sometimes made of beads of different forms, which are cut from crystal. Beads of different forms are also found in fairly large quantities on some ancient sites in Rajputana. They are very similar to those which are exhibited in the Assyrian and Babylonian collections in the British Museum. At one spot, which was known for its wealth in such articles as the Taksál Tila or Treasury Mound, a part of the site of an old city, probably Buddhist, now called Nagar, in the property of the Raja of Uniara of Jaipur, in a very short time that noble and I picked up a handful of perforated beads, worn copper coins, and chips of carnelian, obsidian, garnet, jasper, etc. I described similar objects which I found on an old site, no doubt Buddhist, in a contribution to the *Journal of the Royal Asiatic Society of Great Britain and Ireland* in 1884. Similar beads, many of them threaded in necklaces, will be found in a collection formed by Mrs. Rivett Carnac, which is described and illustrated in an earlier part of the *Journal of Indian Art*. It is proposed, moreover, to revert to this subject in a later number of the present series of articles.

DESCRIPTION OF THE ILLUSTRATIONS IN PART III.

PLATE 25.—186. Portrait of H.H. Maharaja Anand Rao Puar, who ruled over a State 1740 square miles in extent. He and the Maharaja of Gwalior, as in the next portrait, wear typical Mahratta turbans, and in the former case associated with strings of pearls. The necklaces of the Dhar chief are numerous, and he wears the K.C.S.I. badge as well as the C.I.E. decoration. 187. Portrait of H.H. Maharaja Jaiji Sindhia, who, besides being a member of several orders, was an Honorary General in the British Empire, and like other princes of his time, was made a Councillor of the Empress of India and C.I.E. when Her Majesty Queen Victoria was proclaimed under that title at Delhi in 1877. He was a great soldier and cared more for reviewing troops than for jewellery. His State was the largest in Malwa and was 29,046 square miles in extent. 188. Portrait of H.H. Maharaja Tukaji Rao Holkar of Indore. The original, by Carpenter, is in the Indian Section of the Victoria and Albert Museum, and represents the chief as a young man wearing little jewellery. He was an astute prince, and ruled over 8,400 square miles of territory. 189. Portrait of H.H. Maharaja Raghuraj Singh of Rewah. He was the head of the Baghela Rajputs, who have been established in or near Rewah in Baghelkhand since about 1057 A.D. He was the thirty-first chief of his house. In his crown, orders, and G.C.S.I. cloak he looked a most imposing figure. He had a great collection of hookahs, many of them being of much value and beauty. Some of the finest examples of these treasures, in gold, enamel and gems, were illustrated in the "Memorials of the Jeypore Exhibition." His State is 13,000 square miles in extent.

PLATE 26.—190. Enamelled gold back-scratcher, or *pushtkar*. The following is the description given by me in my work entitled "Ulwar and its Art Treasures," which was published in 1888, and from which the plate is copied. The article is in the Ulwar Treasury, or Tosha Khána:—"Plate L. Back-scratcher, *pushtkar*, gold enamelled. A gilt band is attached to a long slender staff of gold, which is beautifully decorated with designs in

enamel, chiefly animals, birds and flowers. It is intended to be used for scratching the parts of the back which are concealed beneath the clothing." Further on in the same book I remarked that "The *pushtkar* may seem to be a vulgar ornament, but the Indian is only following the example of the European exquisite of the last [18th] century, who employed an ivory or ebony back-scratcher for exactly the same purpose." I am inclined to think the specimen was made in Persia. The tones of colour are lower, and the designs are more minute than is usual in Indian enamel work. It may, however, have been made in Delhi. Back-scratchers were perhaps necessary in Europe at a time when the dress, especially of ladies, fitted very closely to the body, and the bath amongst all classes was rather dreaded. In any case, an article of the kind, which could be carried like a fan and which formed such a great opportunity for enrichment with gems or enamel, might well be adopted even if not often required. Traces of the old fashion are found in out of the way places in India, as at Cuttack, where back-scratchers are made for the curious of horn; or as at Murshidabad of ivory; and at other places of sandal-wood inlaid with ivory or of ebony. An object of this kind, even in Ancient Egypt, was made in the precious metals. In the vestibule of the Gold Room at the British Museum, for example, there is a small hand in gold with the fingers stretched out. Whether, like the hands borne on staves by the Shiah sect of Mohamedans, it was a symbol or had any other special use is unknown. Perhaps it is worth mentioning that at the Exhibition of Jewish Art and Antiquities in Whitechapel (November, 1906), many very beautiful pointers, or rods, terminating in a hand with one finger outstretched, are being shown. They are used by the reader of the Sacred Law to enable him to easily follow the text. Many of these specimens are made of the precious metals, silver or silver-gilt, and richly jewelled; some have gem-set bracelets; others are made of onyx, carved wood, or ivory; and to most of them a chain of gold or silver is attached. These splendid objects were made in many different lands, and the collection forms a valuable study of the goldsmith's art at different periods and in different places.

PLATE 17.—The illustrations in this and in some of the following plates are reproduced from some of my former works, which, as I have previously observed, have a limited or special circulation, owing either to the small number published on account of their great cost, or, as in the case of the Museum Handbook, its local usefulness. Nos. A. 191 to A. 196 are taken from "Jeypore Enamels," for which Lieut.-Colonel (now Colonel Sir Swinton) Jacob supplied the plates and I wrote the text. It was published by Mr. Griggs in 1886. Nos. B. 197 to B. 201 are taken from the "Handbook" which I compiled in 1898, and which was also brought out by Mr. Griggs. In all cases the original descriptions are quoted, with such additions as may seem desirable. A. 191 to 194. Necklace pendants. They are really hollow cases or boxes with front and back plates, between which is a composition made of two parts of alum and one of salt, heated together, or of resin. The double plaque is about one-eighth to one-sixth of an inch thick. 191 is the middle pendant of a beautiful necklace, the chain of which is composed of roses attached to each other by small links. The pendants vary in shape, but the one selected is of Turanian or Central Asian form and is enriched with floral ornament in the modern Jaipur style. 192 and 193 are somewhat similar to 191, but the second is attached to a delicate chain of oval and quatrefoil ornaments. The necklace of which 194 is the second pendant, has a chain like the last. It has a bird in the centre. It is of octagonal shape (*athpahlu*). It is usual, the description goes on to add, "to enamel one side in gold and to enrich the other with the quasi-enamel of Partabgarh in Rajputana, in which quaint figures are cut out in gold and applied to a deep emerald-green glass ground. The necklaces, in most cases, can be worn with either side uppermost. Sometimes the backs of the plaques are enamelled in gold, and the design for Hindus is generally one shewing the impression of two feet, with the words 'Sri Nāth Ji,' or 'Honour to Sri Nath' (the revered lord), a form of Krishna worshipped at Nathdwara in Meywar or Udaipur." There is a very beautiful manuscript copy of the Gulistan or "Rose-garden" of Shaikh Sa'di of Shiraz, which was prepared for Maharaja Banni Singh of Ulwar, by Agha Mirza of Delhi. The borders of the pages were designed by Delhi men, but the beautiful illustrations were the work of Ghulam Ali Khan and Baldeo, artists of Ulwar. Most exquisite studies of birds and animals are painted in little medallions in the borders, which may have inspired the artists of the pendant just described. I dwell upon this subject because there is some indication here of an approach to the higher and more artistic treatment of jewellery which is seen in the pendent jewels of the 16th century in Europe, and in the most modern studies in France. The beautiful Arabic and Persian characters, it occurred to me, might also be used with advantage for brooches, and a few clasps or long brooches of that kind were made, at my suggestion, in gold enamel for the wife of one of the Indian Viceroys. Examples of the former may be seen in the Waddesdon Room of the British Museum. 195, or the Arya, is a neck or forehead ornament of regal design, reminding one of Assyrian jewellery. It is peculiar to Marwar, a country in which many relics of ancient art and custom still exist; thus, for example, the royal dance of Marwar (or Jodhpur), the Ghanna, in which the performers move in circles, was noticed by Nicolo-a-Conti, the Venetian traveller, in the fifteenth century. There is a rich and noble appearance in this ornament which is very magnificent. 196. This is one of eight designs of balls attached to bands of gold, all

richly enamelled, so as to form, perhaps, rather uncomfortable, though at the same time highly decorative bracelets. The remaining examples in the plate are taken from Plate VI. in the Jeypore Museum Handbook, the originals being exhibited in that institution. Although the enamel is largely employed for ornamenting jewellery, it has been thought that it would be better understood if larger specimens were illustrated, as for example : B. 197, A silver enamelled vase, or abkhora, from Bahawalpur in the Mohamedan state of that name in the Punjab. Numerous colours, especially orange and red, are introduced with good effect, though it is difficult to apply these hues to silver. The hair ornament (200) and the button (201) both came from Multan, which is not far from Bahawalpur. The enamel from that place is blue, with occasional use of light yellow-green, or a few specks of other colours, on a silver ground. It gives one the idea of aniline rather than of rich metallic oxides. 198 is an inkstand of silver enamel in the form of a state boat. It was made at Jaipur. This shape has been rather popular there, especially if it is made of gold. 199, a small parcel-gilt and enamelled silver bowl from Lucknow, is a good example of the delicate work of that capital. It is *champlevé* enamel, in which the ground and edges of the design are formed by the plate itself.

PLATE 28.—202, 203. These two illustrations, and the two which follow, serve not only to show how the ornaments which are described in the text are worn by ladies in Rajputana and Malwa, but also give some idea of the work of the indigenous artists.

PLATE 29.—204, 205. See Plate 28.

PLATES 30, 31 and 33 are taken from the third volume of my work on the Jeypore Exhibition of 1883, an edition *de luxe* which was published in 1885 by Mr. Griggs.

PLATE 30.—GOLD AND ENAMELLED ORNAMENTS. 206 and 207. A pair of earrings with pearl and enamelled drops, which hang from the larger of two crescents which are set with diamonds (*Bāle Jhabbedār*). 208 and 209. Earrings of gold with pearl drops (*Latkan*.) 210. Forehead ornament. Gold, set with flat diamonds, and having pearl drops hanging from a crescent, from which it takes its name of *Chand*. 211. A beautiful necklace of gold enamel (*Mina-ka-kantha*). There are nine beautiful pendants which are, as previously stated, of Tartar or Central Asian form. In one of them which has been turned up, the *Pertabgarh* enamel will be noticed. The open-work oblong filigree beads between the plaques and at the ends of the silken cord, on which the whole are strung, are particularly pleasing. 212. Necklace of flat gold plates enamelled on both sides at Jaipur. They are strung on silk and separated by small balls of gold or gold cord. To each plate a pearl is pendent, and the fronts are ornamented with the Hindi letters, "Sri Nāthji, the revered lord or Krishna," and the backs with the impressions of the two feet of that divinity. In other forms of this necklace, the words in front are "Sri Rāmji," or the Revered Rama. Rāma and Krishna were both alleged Avataras or incarnations of the Hindu god Vishnu; but both necklaces are styled *Ram Novami-ka-kanthla*. 213. *Arsi*, or thumb ring. This ring has a glass mirror, which is useful in enabling the wearer to get a glimpse of her dress and ornaments, to enable her to adjust them if required. 214. A charm or amulet case, which is usually worn as part of a necklace. These amulets (in Arabic, "tawiz") are generally made of silver or gold. If hollow, as in this case, they may be filled with a composition to give them strength, or may contain an incantation written on *Bhoj Patrá* (a kind of papyrus) or paper. The ornament which is illustrated is set with the nine precious gems, or *Nauratan*, the meaning of which has been already fully given.

PLATE 31.—215. *Rājpat*; crown with handsome *krit*, or front ornament, of leaflets of diamonds with emerald pendants, and a central large ruby. Below it is a plaque in which is set a beautiful sapphire worth Rs. 20,000, cut into the form of the god *Chaturbhuj*, the four-armed Vishnu. On either side are sprays of diamonds, and there are also seven crescents of diamonds surrounded by circles. From the rim, which is composed of large diamonds and pearls backed by foil, are suspended large oval pearls. The plume is of blue threads. Value, Rs. 91,319-9 as. The property of H.H. the Maharaja of Rewah. The foundation of the *Rājpat* is cloth. The ruby in the centre of the front ornament is very inferior, and is only made presentable by the red foil behind it. The pearl pendants are rough oval stones of large size, many of them having a green hue. The special feature is a sapphire, carved into the form of the four-armed Vishnu. As the sapphire is held by the Hindus to bring misfortune, the subjects of the Raja of Rewah looked upon his selection of such a large specimen for a state head-dress as being most inauspicious.

PLATE 32.—216 and 217. These are good specimens of the *phul jhumka*, which is worn by women in the lower lobe of the ear and suspended by means of pearl and ruby chains from the hair of the head. The *jhunka* is the lower or bell portion. It is beautifully enamelled. 218. A *chand*, or crescent-shaped ornament for the forehead, of gold set with diamond *lasques*, pearl drops and chains. Worn by women. 219. A necklace with pendant, known as *Baleora*. It is composed of eight flat plaited chains of gold, which are kept together by clasps of enamel or of gold set with diamonds. A circular gold pendant, also enriched with diamonds and having

a pearl drop hanging from the centre. The end clasps are fastened by a screw. The pendant is called the "Dhuk Dhúki," and is set with diamonds, or perhaps more often with white or coloured topazes. It is worn by men only, and chiefly by Brahmans and Jains, or merchants of the ordinary Hindu sects. The flat chains are of ancient form. 220 and 221. Bracelets of chains of gold links, which are united by clasps of gold set with precious stones and fastened by a screw. Chiefly worn by men. "Mardani pahunchi." The Indian screw turns in the opposite direction to the European one. Some years ago, when the learned Hungarian patriot, the late Herr Pulski, was kindly conducting me round the Museum at Pesth, of which he was the curator, he referred to me the important question whether some bracelets, which had been found buried in Hungary, were of European or Oriental origin. It had not occurred to him to apply this test, but when he did so, on the spot, and found that the screw-head was of the Oriental turn, he seemed thoroughly pleased and satisfied with what appeared to be a solution of his difficulty.

PLATE 33.—Two diagrams, the originals of which are the work of a Hindu Masawir or painter at Jaipur, are reproduced in this plate in order to shew the usual position in which the different ornaments are worn by ladies of rank and wealth, especially in Jaipur, Jodhpur, Bikanir, and adjacent States in Rajputana. Some of the more common brass ornaments worn by Bhil women are also shewn. They are reproduced from a lithographic illustration, by Mr. J. Schomburg, to a paper of mine which was read before the Bengal Asiatic Society, and published in its Journal in 1875. 222. The forearm and a complete set of ornaments for it as follow, beginning from the elbow:—1. Bangri; 2. Churi, lac bracelets which may be jewelled. 3. Naugari; 4. Pahunchi; 5. Kara; 6. Hathphul; 7. Arsi; 8. Anguthi or Mudri; 9. Chhalla. 223. Ornaments for the legs as follow, from the knee downwards:—1. Sada Kara, or a plain solid ring; 2. Chandana-ki-neori, an anklet ornamented with quatrefoils (literally, four grains); 3. Balkan-kara, a ring with spiral or twisted (balkan) pattern; 4. Hira-nama-kara, anklet studded with diamonds; 5. Aunla-bhánt, that is, after the fashion of the Aunla (*s.*) or emblic myrobolan (*Phyllanthus emblica*) plant; 6. Tara-bhánt-neori, bracelet of star-shaped pattern; 7. Sosan-ke-neori; Sosan is the Arabic for lily, scrolls of which form the ornament; 8. Jawár-bhánt-neori, a bracelet having a pattern like the grains of Jawar or Joar (*h.*), a species of millet (*Sorghum vulgare*); 9. Boradar-kara, a tubular anklet; 10. Marahti or Marethi, either a twisted bracelet, or according to local explanation, one which was introduced into Rajputana by the Mahrattas; 11. Chhara; the word appears to mean composed of chains; it is also used for an ornament of pearls for the ears; 12. Chhalla, Anguthi, toe-rings. Full information of most of the above ornaments has already been given. 224 to 232. Brass ornaments worn by Bhil women in the Hill Tracts of Mewar or Udaipur, Rajputana. They are sharp-edged and rough, but worn smooth by friction. "The Bhil women," I observed in the paper above referred to, "adopt the mode of the inhabitants of Gujarat in dressing their hair, which is parted into little squares, and covered with small grape-like ornaments. They wear on their arms and legs the lac and glass *chúris* of the poor Hindu; but their national bangles and bracelets are made of brass. In a set of bracelets there are four rings:—1. A plain bevelled ring (225). 2. One semi-oval in section (226). 3. A double plain flat ring (227). 4. A rough grooved ring with an octagonal boss (228). Weight for one arm, $6\frac{1}{4}$ ounces. For the leg there are five ornaments:—1 and 2. Two plain rings, semi-oval in section (229 and 230). 3 and 4. Two flattened sharp-edged ones (231 and 232). 5. A W-shaped ornament, worn only by married women (224). Weight of bangles for one leg, $11\frac{1}{2}$ ounces. Total weight of brass ornaments, $35\frac{1}{2}$ ounces, or 2 lbs. $3\frac{1}{2}$ ozs., an enormous load to drag about the hills, but nothing to be compared to a Hindu Pátrani (head queen), who will wear half a maund (forty pounds) on a festival day. The young women wear necklaces of beads." A young woman may often be seen waiting at the blacksmith's to have a new brass leg ring fastened in place. A complete equipment forms a long case for the leg and a protection against snakes and thorns as she passes through the long grass. The Rev. C. S. Thompson, in his Bhili Grammar and Vocabulary, refers to a lac armlet, which is worn on the upper arm by mothers only; to wedding anklets, anklets with bells, earrings worn by men, wooden earrings, nose rings, long and short necklaces, and finger and toe-rings. The names of the different ornaments appear to be so similar to those in use in Gujerat and neighbouring districts that they do not seem to be national.

PLATE 34 is taken from a paper by me on "The Process employed in Casting Brass Chains in Rajputana," which was written at the request of Mr. C. P. (now Sir Purdon) Clarke, C.I.E., of the Victoria and Albert Museum, South Kensington, and read by him before the members of the Iron and Steel Institute, and afterwards printed in their Journal, No. II., for 1886. The illustrations were drawn by a native artist at Jaipur. A condensed account of the process has been given on a preceding page; it will suffice, therefore, to briefly describe the figures on the plate. 233 represents a man heating the wax, resin and oil composition, from which the model *sánth* or anklet is made. 234 shews the workman rolling out a wax cylinder to form a thin wax rod. In 235 he is seen winding the rod round a wooden stick to form a series of links. Beside him are his tools. In 236 he

flattens out the links and interlocks them. In 237 he makes the moulds from clay. In 238 he prepares a fire of cow-dung cakes in which to heat the moulds; the fire being heightened by rude bellows not shewn in the illustration. Lastly, in 239 and 240 we have two views of the metal anklets as they appear if portions of the mould are cut away.

PLATE 35.—241 to 249. Ornaments which are usually made of base metal for women of the lower classes in the United Provinces of Agra and Oudh and the adjacent parts of the Punjab, Rajputana and Malwa. 241. Bracelet of gilt metal with cone-shaped wire ends. The wire is also twisted for a short distance round the square mass of the bracelet (Kara). 242. Anklet (Laung-ka-sánth). A sánth with clove-like ends to the knobs. The process of manufacture of the interesting ornaments of this type has already been fully described. 243. Anklet (Chaktidar Sánth). This ornament is still more elaborately ornamented than 242. 244. Anklet (Sutwan Sánth). In this form the links are plain or thread-like. 245. Anklet (Kara). This pierced ornament, which is also enriched with knobs, may be made of silver. It is worn by Brahman, Rajput and Baneah women. 256. Anklet (Bánk). It fastens with a screw and is hinged. It is hollow, and may be filled with pebbles or chips of metal. It is a rude ornament and is worn only by the lowest classes. 247. Small balls which are attached to a cord worn round the waist by dancing girls and by children of the lowest classes. 248 and 249. Anklets (Gujri) of rude stiff form, which are worn by girls and grown-up women of the lower classes.

With reference to the observations on page 26, Part II., that Hindu ladies of rank wear gold ornaments on the toes, it has been ascertained from Pandit Braj Balabh of Jaipur that there is no religious reason against their use. It is a special mark of high rank. In the Native States, only Ranis or queens, and the wives of nobles, are permitted to wear gold jewellery on the feet. When the Maharaja, or ruling chief, as a mark of distinction, makes anyone a Tazimi Sardar, or noble, he is also given a grant of land, and thenceforward his wife is permitted to wear gold rings on her toes and gold bangles on her feet. Gold ornaments for the feet are also offered to the gods.

LIST OF ILLUSTRATIONS.

25. Portraits of four Rajputana Chiefs. 26. Gold and enamelled Back-scratcher. 27. Enamelled jewellery. 28, 29. Portraits of ladies of Rajputana and Malwa wearing jewellery. 30. Gold and enamelled jewellery. 31. Crown. 32. Gold jewellery. 33. Diagrams shewing arm and foot ornaments. 34. Process of casting brass chains in Jaipur. 35. Ornaments usually made of base metal.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART IV.

THE PANJAB; INCLUDING THE FRONTIER PROVINCE, KASHMIR, AFGHANISTAN, AND THE NORTHERN HIMALAYAS.

In considering the Jewellery of the Panjab, the history and geographical position of the Province are of unusual importance. It is at the north-west gate of India, through which, in the past, many conquering hordes have come into the Peninsula, some merely to raid and return, laden too often with spoil, to Central Asia, whence they came; and others to remain and to be absorbed into the ranks of those who were already in the land. So intimate has the connection been with the countries to the north that for a time, almost within our own days, the Trans-Indus Districts of the Panjab formed part of the dominions of the ruler of Kabul, a country beyond the great outer passes of the Himalayas.

So many invasions of races, differing in origin and character, must have left an influence, more or less powerful, according to their extent, to their duration, and, in the present case, to the artistic ability and force of character of the different people who were involved. It is proposed to consider the effect of those civilisations, which were older than Alexander the Great, in a later article; but even from him and his descent into the Panjab, we must pass to his immediate successors in Bactria, or Balkh, and to the Indo-Scythic kingdom, going on afterwards to the different Mohamedan raids, some of which ended in settlement in the country, down to the time of Ahmed Shah Durani, and the modern connection with the Kabul valley. We shall also have to consider the trade interchange between the Panjab and Central Asia and Kabul through the Kaibar Pass, and with Persia through the Bolan Pass, and along the coast. We must also include in our survey Kashmir and the Hill States, which have always been intimately connected with the Panjab. The differences of religion and race, moreover, have not been without effect. Buddhism and the cult of the Sikhs, have left special marks on the Hinduism and Mohamedanism of the Panjabis. The rude and uncultivated character of the Jhats, and the artistic skill and mechanical dexterity of the Kashmiris and the peculiarities of other Hill Tribes have had some influence on the industrial arts, as well as on the customs and costume of the people all over the Province. A few remarks on the materials available in the Panjab for personal ornament are also desirable.

The changes set on foot by Alexander himself were probably very small; but the Bactrian coins, some of which are still recognized as amongst the most beautiful in the world, show that a very high artistic influence soon made itself felt in or near the Panjab. As regards their connection with jewellery, the following may be noted. Many coins of the Greek kings, who ruled in Bactria or Balkh, the Bokhara of our time, or in Kabul (some of which, especially of the later rulers, are found in the Panjab), perhaps had some influence in North India. The chief ornament of the beautiful heads on the obverses of the coins is a diadem, the invariable sign, according to Mr. Gardiner, of the Greek caste of royalty. Mr. Gardiner observes that "The earliest of the clearly Indian types of the coins of the Greek kings to make its appearance is a dancing girl wearing long hanging earrings." It is curious that this feature prevails so markedly in the Himalayas, and also in Central Asia, to this day. We shall remark it particularly in writing of Tibet. Mons. Ch. E. de Ujfalvy in the *Atlas des Etoffes, bijoux, etc., de l'Asie Centrale* of his work on the *Expédition Scientifique Française en Russie, en Sibirie et dans le Turkestan*, has numerous illustrations of such earrings, some of which are so weighty that they have to be supported, at least in part, by hooks attached to the turban. These coins shew what a high state of culture existed before our era. The fine statues of a later period, including those of the Indo-Scythic dynasty of kings which began with Kadphises I., who invaded Kabul, and his successor—Kadaphes, who conquered North India about the middle of the first century after Christ, are further proofs of this influence; and the effigies of some of the kings of the period, as for example Azes, who probably ruled in the Panjab about 30 B.C., reveal to us the actual forms of ornaments that were worn there in remote ages. It is conjectured that Greek, Barbaric, and even Parthian chiefs were ruling portions of North India about the same time, so that in those early days the culture of many diverse races prevailed. The darkening of the skin, however, began, and the receding of the forehead is especially marked upon the

coins, which degenerated more and more until the Mohamedans appeared. Their currency, owing to the rooted objection to representing the human form, serves no purpose in our enquiry, but some of the invaders who professed this faith had a general effect in introducing the arts and customs of far distant lands into the countries they raided. Even in the early days of their sway, the Mohamedans soon fell a prey to much of the luxury and civilizations of the ancient races over whom they were victorious, as the following paragraphs clearly shew:—

Mons. Gayer, in his "L'Art Arabe," gives an abridged list of some of the treasures of the Fatimite Caliph Mostauser-b-illah about A.D. 1047. There were many precious stones, such as—A casket filled with seven measures of emeralds, worth $10\frac{1}{2}$ million francs, £420,000; a collar of stones valued at £48,000; seven ornaments of magnificent pearls; 1200 rings of gems set in gold, which had cost £36,000; enamelled plaques of gold; a seal of yellow amber, the work of Fakr-ed-Daulah, upon which were engraved Arab verses; 28 plates of enamelled gold, which the Greek emperor had presented to the Caliph Aziz-b-illah, each of which was worth £1800; caskets containing steel and glass mirrors, which were enriched with gold and filigree and precious stones, and had emerald or carnelian handles and borders of pearls; a turban decorated with gems, which was worth £78,500; a golden peacock set with gems, with eyes of rubies and patterns of gilt enamel; a cock with a comb of rubies, covered with pearls and gems.

After a long account of other treasures, which prove to us that the Mohamedan empire, not long after the first invasion of India, had not only gigantic resources but craftsmen capable of executing the most beautiful and artistic work, whose influence must have been widely felt amongst all the nations with which conquerors or invaders came in contact, he goes on to add:—"The fragment which I have translated shews how glorious was the setting of gold in which the artist of that time loved to embellish his work. It was an enchantment of which the perfection of the workmanship disputed the brilliance of the metal, and the glitter of the colours lent an enchantment which vanished, and left behind it only naked walls and empty frames, which we can only evoke by an effort of the imagination."

In his "L'Art Persan" the same author refers to the great skill of the Persian seal engravers, derived, he thinks, from the Chinese, but which was transmitted from them, perhaps with greater probability, to the Delhi artists. He also writes of damascening as having originated in Damascus, though we know that it was practised from remote times in Egypt, where amongst the Arabs we also find it was a favourite art derived, according to the conjectures of Gayer, from Damascus, though it seems more natural to conclude that from remote ages it was one of the arts of the Delta. Timur, or Tamerlane, for example, carried away artificers from Damascus to his own capital, where, therefore, the arts of the Byzantine empire and of the Caliphs (who, as we have just shewn, were not far behind the Greeks in culture) were soon practised.

It is impossible to say whether it was through him or not, that we can explain the prevalence at this time of some forms of ornament in India which also occur in Central Asia. Many of these are illustrated in Mons. de Ujfalvy's atlas, to which reference has already been made. Thus in his sixth plate we have the head-dress of a Samarkand woman ornamented with silver jewels, and a man's turban with a silver-gilt aigrette, such as the Moghul emperors wore and Indian nobles still wear. The latter, of course, may have become popular under the Delhi emperors, but was no doubt in earlier use. The box-like oblong pendants and flat triangular leaflets suspended from chains, which hang from the Central Asian woman's turban, are fastened in India to necklaces. Certain cylindrical head ornaments, too, are more frequently used in India as amulet cases, but the forms and decorations are very similar. In Plate VII. we have buttons with inscriptions in Persian characters, which, as before suggested, might be imitated in Indian enamels. In Plate VIII. there are Kirghese head ornaments cut in copper, which are composed of spherical or oval button-like plaques, with drops suspended by chains from them and from the head-dress over the ears. The cold of winter in Turkestan and in the Himalayas does not admit of much exposure of the body, hence more ornaments are heaped on such parts as the head than we find is customary in warmer regions. In Plate IX. there are silver enamelled ornaments of the Central Asian forms which were illustrated when we were dealing with Jaipur enamel, and many of the Central Asian ornaments, which are usually made of silver, are enriched with turquoises and coral, the prevailing fashion all along the Himalayas, especially towards the East.

Ujfalvy gives us, in another atlas, numerous anthropological portraits, amongst which may be remarked one of a Kiptchak woman who wears large earrings of the bell type, that are very like the phul jhumka of India; another of a young Sarte girl (the Sartes are all the sedentary and town-dwelling people, except the Tadjiks, who live in Turkestan), who wears long earrings with chain pendants, such as we find in Kulu and in the Panjab Hills. In nearly all cases, when in full dress, the women wear long earrings, whether they be Sartes, Tadjiks (of Persian or semi-Persian origin), or nomads. All this points, I think, to free communication between Turkestan and North India for many centuries. I quote some remarks on the uniformity of the styles and the decadence of

work in Central Asia, not only because they shew that it is not merely local products that come into the Panjab, but as they are so apposite in regard to decay of the arts in India.

“Les bijoux de cette contrée, presque toujours en argent (sans alliage) sont ou modernes ou anciens. Les anciens, généralement d'un travail fut remarquable, sont ornés de pierres précieuses (turquoises, rubis, saphirs, lapis-lazuli, cornoline, etc.); les modernes qui ne manquent ni de finesse, ni ce gout sont décorés de pierres fausses. Le bijoux connue d'ailleurs tous les produits de l'industrie de l'Asie Centrale, portent la marque de la décadence générale, chaque fois qu'ils sont de fabrication récente. Nous avons fait reproduire des bijoux sartes, kirghises et même bachkirs; ces derniers affectent absolument les mêmes formes et les mêmes ornements; ils sont évidemment d'une provenance semblable.” “The jewels of this country, which are nearly always of silver without alloy, are either modern or antique. The antique examples, as a rule of very remarkable workmanship, are usually ornamented with precious stones (turquoises, rubies, sapphires, lapis-lazuli, carnelians, etc.); the modern, which are wanting neither in fineness nor taste, are adorned with false stones. Jewellery, as well as other industrial products of Central Asia, bears the marks of general decadence, wherever of recent fabrication. We have illustrated Sarte, Kirghese, and even Bashkir jewellery, for as the latter follow absolutely the same forms and ornamentation, they are clearly of similar production.”

As regards heavy head and turban ornaments and long earrings or drops over the ears, some of the illustrations, such as the turbans of Uhch girls in Lahore, and the Kangra silver work are cases in point.

Peshawar, in all probability, for a very long period, as it is now, was a mart from which Central Asian ideas penetrated into India. This is the place at which the traders, who come in caravans from beyond the hills, first halt after they emerge from the Kaibar Pass. In these days, if one goes, as I did, as far as Ali Masjid or Jamrud, on the days when the pass is open, one may see long caravans of merchants on their way to India. It was from such merchants that the famous Oxus Treasure, which will be referred to in a later number, was obtained. It was in Peshawar that some of the articles they brought were sold. It is in Peshawar that one can buy Pehlevi gems, some of which have, however, I believe, been found in the Panjab itself, and in the bazárs of the town the traveller can purchase many examples of jewellery and other industrial art objects.

The mention of Pehlevi seals brings us to a subject of importance in India, as it has been all over the East. The seal, as I have noted in previous papers, is in universal use amongst Mohamedan men, as it is with the males of any position of all sects and religions in India. Mr. Ed. Thomas, I.C.S., in his work on “Early Sassanian Inscriptions, Seals and Coins” (1868), observes that “In Egypt and to the westward men's signets were set in the form of finger rings; but in the east, among the lightly-clad multitudes, they were simply suspended round the neck, while the better classes seem to have worn them either on the wrist or as an armlet.” He supports this statement by quotations from the Shah Námah, as when the dying Sohráb reveals himself to Rustam with the expression “Thy seal upon my arm behold.” Mr. Thomas also describes a carnelian seal in the British Museum, which serves the purpose of this article, inasmuch as it shews the antiquity of the Indian custom of using seals, as well as of some of the ornaments worn by kings in ancient times. Of the latter, the crown, the diadem, the earrings (seemingly pearls), a collar (probably of gold, with a large bead in the centre), and a necklace of large beads or pearls are conspicuous. The legend upon the stone, in Pehlevi characters, is as follows: “Attestation of Shahpur, Fire Priest of the Iranians.”

The word “attestation” describes the use to which the seal is put to this day, in India as elsewhere, as some of our illustrations shew. The sawar or the cavalry, and the sipahi or the infantry, soldier, if they cannot write, especially if they are Musalmans, affix signets to the pay-roll when they draw their salaries. Their seals are perhaps their only ornaments. The Moghul kings had magnificent seals, on which were inscribed, not only their own titles, but those of their ancestors, in accordance with the customs of the Central Asian chiefs from whom they sprang. The Moghuls also impressed the “panja,” or mark of the Imperial hand, at the top of important documents for the same purpose, and Hindu chiefs adopted the seal.

The seal engravers of Delhi are, perhaps, the most famous in India, and some of their workmanship is of much beauty, a fact which is due to the great capabilities, from this point of view, of the Persian characters. Some illustrations of ancient Egyptian, Sassanian and other seals will be given, for comparative purposes, in the next part of the Journal.

In studying our subject in the Panjab it is, perhaps, as convenient as in any part of the present work, to consider the question of the trade in jewellery in India, and the extent to which the people are employed in manufacturing or distributing it. It is impossible, however, to separate the industries which depend upon the supply of personal ornaments, so that many of the figures must include allied occupations and manufactures.

The Report of the Indian Census for 1901 shews the great importance attached to the use of ornaments by the people. It is difficult to estimate the number of actual workers or the special kind of work which they do;

but we find that more than half a million persons live by the making of bangles, necklaces, beads, and sacred threads alone, of whom 188,000 and 152,000, respectively are supported by the making and selling of (a) glass and (b) of other kinds of bangles. The workers and dealers in metals and precious stones, and their dependents, number nearly $3\frac{1}{4}$ millions, of whom $1\frac{1}{4}$ millions are connected with gold, silver, and precious stones. This is believed to be a real increase on the figures of 1891, shewing, amongst other things, the will and power of the people to augment their stock of ornaments and jewellery. The Sonár, Súnar or goldsmith caste ranks fairly high amongst Hindus; as, for example, in Rajputana and the Panjab it is one of the castes from which members of the higher, the twice-born, or more exclusive castes can take *pakki* (certain sweetmeats), food and water without defilement. The caste of Sonár (Soni, Sunar, Sarnahar) goldsmiths, bankers, etc., proper is found all over India, and at the Census numbered 1,253,070, of whom 642,968 were males and 610,102 females. In Bengal there were of this caste 245,681 persons, in Bombay 197,425, in the Panjab 188,762, in the United Provinces 291,756, in the Central Provinces 97,514, in Central India 75,620, and in Rajputana (including Ajmere) 72,955. Table XV. of the "Occupation or Means of Livelihood" gives many side-lights on the subdivisions of those who live by the professions we are considering. The following table, which shews the occupation and other particulars of all those who are more directly concerned in the work may therefore be interesting:—

Occupations.	Total supported.	Actual Workers.				
		Total.		Partially Agricultural		Dependents.
		Males.	Females.	Males.	Females.	Both Sexes.
33. <i>Bangles, necklaces, beads, sacred threads, etc.</i>	548,829	173,421	100,661	13,138	3,275	274,747
208. Makers of bangles other than glass.	83,489					
209. Sellers of bangles other than glass ..	68,840					
210. Makers of glass bangles	75,443					
211. Sellers of glass bangles	112,821					
212. Imitation and pewter jewellery makers	11,002					
213. Sellers do. do.	9,674					
214. Rosary, bead, and necklace makers...	46,884					
215. Sellers do. do. ..	30,089					
216. Flower garland makers and sellers...	87,050					
217. Makers and sellers of spangles, lingams, and sacred threads ...	23,537					
43. <i>Gold, silver and precious stones.</i>	1,768,597	600,931	33,671	50,753	1,706	1,133,995
307. Mints: managers and superior staffs.	213					
308. Mints: operatives and other subordinates	1736					
309. Gold mines: owners, managers and superior staff	220					
310. Gold mines: operatives and other subordinates	12,526					
310 (a) Gold washers	618					
311. Jade miners	702					
311 (a) Diamond miners	569					
312. Goldsmiths' dust washers	47,156					
312 (a) Washing river sand for gold ...	683					
313. Enamellers	3,121					
314. Electro-platers and gilders	5,898					
315. Dealers in plate and plate ware ...	3,275					
316. Gold and silver wire-drawers and braid makers	66,090					
317. Workers in gold, silver and precious stones	1,512,249					
318. Dealers in do.	111,213					
319. Pearl divers	2,328					

Many others, whose separate occupations cannot be traced in the tables, are engaged in subsidiary work of this kind; as, for example, in embroidering clothes in gold and so on. Some idea of the actual occupations of

the people in connection with certain selected castes, is also given in Table XVI. of the Census, but special reference to many of the subsidiary occupations will be deferred to more suitable places in subsequent papers. Thus, for example, under the head "Metals and Precious Stones," in the different Provinces actual workers in the castes named are engaged in that occupation, although it is not ordinarily that to which their designations seem to apply.

Tribe, Caste or Race.	Traditional Occupn.	Province.				
		Bengal.	Bombay.	Central Provinces.	Madras.	Central India.
Brahman	Priests	805	250			
Kamar and Lodi Rajput	Blacksmiths..	66,500				
Ghasia	Grass Cutters			1054		
Kummala	Artizans ..				26,683	

The following statistics are also of interest, as shewing the number of workers in some large cities :—

	Calcutta	Bombay	Madras	Rangoon	Delhi	Lahore	Cawnpore	Agra	Ahmedabad	Allahabad	Amritsar	Howrah	Lucknow	Karachi
Enamellers	74				271	21		43	1		75			
Gold & silver wire drawers & braid makers	60	72	11		843	123	19	646	77		1719		967	341
Workers in gold, silver & precious stones	4629	3226	3217	1352	1123	706	710	661	1219	445	63	304	1288	39

To sum up, the Indian Census figures shew that in every 10,000 of population there were 12 makers and sellers of bangles, and 97 goldsmiths and blacksmiths. The workers and dealers in metals and precious stones and their dependents number nearly $3\frac{1}{2}$ millions. There are four sub-orders, viz.: 43. Gold, silver and precious stones, with $1\frac{1}{2}$ million persons; 44. Brass, copper and bell metal, with nearly two-fifths of a million; 45. Tin, zinc, etc., with 76,000; and 46. Iron and steel, with $1\frac{1}{2}$ million; half a million depended on the supply of bangles, necklaces, beads and sacred threads.

An official monograph on "Gold and Silver Ware," which was written by Mr. A. P. Charles, I.C.S., was published in 1905. It relates chiefly to the United Provinces, but the remarks are equally applicable to the Panjab, and are included here because Mr. Charles refers to the importance of Delhi, now a Panjab city, in the distribution of ornaments in the United Provinces, of which it was the capital in Moghul times. It contains, besides the Introduction, sections on the Raw Metals; Imports and Exports; the Sunar's (goldsmith's) Tools; His Weights; the Methods of Assaying Alloys; the Refiner and his work; Ornament making; Gold and Silver Wire; Miscellaneous Gold and Silver Work: a List of Ornaments; Gold and Silver Ware in the Hills; the Sunars as a Caste; Wages and Profit; Financial Position and General Reputation; Superstitions and Observances with regard to Ornaments; and a concluding article. There are some excellent illustrations. The scope of the Monograph is a wide one, but personal ornaments are the principal subject of discussion. Mr. Charles refers to the antiquity of the goldsmith's art, to the persistence of form and the religious character of many ornaments, to the necessity of their use as a mark of respectability even amongst the poorest classes, and to the large "amount of unproductive capital locked up in this way." He notes that Delhi is a centre from which many towns and villages in the United Provinces obtain their supply of the precious metals, a proof of the desirability of including in this paper the old Moghul capital in that province. He refers to the use of the purest gold (Kundan) for setting stones in jewellery. This word has given its name to a special kind of work. Old ornaments and coins, especially in times of scarcity, are broken down, and of course the silver in them is often much alloyed. He thinks buried treasure in Native States is one source of this supply. The article on the Sunar's tools is interesting. No machinery is used. I have described most of these in my own Monographs on Enamelling and Damascening in metal. The furnaces, crucibles, blow-pipes, moulds, anvils, hammers, tongs and pincers, files, chisels, etc., are of simple, rather rough, but ancient form. The plate for drawing wire dies and moulds seem, like the other implements, almost universal. The brass or bell-metal square cube, in which there are different sized hollows for forming round patterns, and the plate with different patterns for making chain designs, etc., are also used in Rajputana and probably throughout India, as are doubtless most of the tools. The article on ornament making is of most value in the present enquiry. As I have shewn elsewhere, the village goldsmith carries out the whole of the operations required in making an ornament himself, while in the large towns different portions of it are the work of special men.

The following extracts and condensed notes represent the views of well-known official writers upon the gold and silver work of the Panjab:—

Handbook of the Manufactures of the Panjab, Vol. II. (B. W. B. Powell, I.C.S.; Lahore, 1872).—Class VII. (Introduction) contains the samples of native jewellery and enamelling. "The jewellery, properly so called, consists of gems cut and set in gold for rings, necklaces, armlets, &c. The native names and varieties of jewels are perfectly endless, and vary in different districts. . . . Almost the only gems esteemed by natives for their finest ornaments are rubies, emeralds, diamonds and pearls; all the others are despised, and sapphires are quite uncommon, and only worn in the 'nau ratn,' or armlet with nine gems. . . . The gems are all imported, rubies from Ceylon and Burmah, diamonds from Central India, but many from Calcutta, from Brazil, &c.; emeralds are not found anywhere in India, but stones of immense size are to be met with, filled however with flaws—they are all imported. . . . There is another class of jewellery which deserves notice, viz., that of Delhi made in European fashion, with stones cut as in Europe, which latter are chiefly brought from Calcutta. Very good native work in imitation of European is also done in Kangra, but principally in gold and enamel set with stones." The author, in his full account in the body of the work (pp. 175 to 201), gives long lists of the jewellery of both men and women. He refers to the immense number of names for the different ornaments for the sexes, which are distinct in form as well as in name. The poor and the country people wear mostly silver ornaments, those better off the same in gold, and only the wealthy possess those which are richly jewelled. Silver ornaments are almost the sole form of wealth among the villagers. In the hills the number of such ornaments decreases, and less jewellery is worn by the men; while the women have large necklaces of beads of rough bits of amber, red coral, and turquoise pebbles, or imported glass beads, or beads cut out of the conch shell which comes from Yarkand and Kashmir. Charms and amulets are worn there also, or copper boxes for them, which are ornamented with brass and turquoises. The women in the Simla States wear immense "paizebs" or anklets of zinc, or thick zinc wrist bracelets. He refers to the Kulu custom of wearing earrings resembling bunches of flowers and to the unusually large number of silver ornaments the people use. The Kulu silver head-gear is particularly graceful. The bazar at Sultanpur, the modern capital, when I visited it in 1876, had some clever jewellers in it.

He divides the subject into three main classes, viz.:—1. Hill ornaments; 2. Those used in the plains generally; 3. Imitation of European jewellery and Delhi work. Class 3 is referred to in the first part of this series of papers. For local names and descriptions reference should be made to Mr. Baden Powell's work. The illustrations should also be examined as guides to form. As the work, though official, is now scarce, the general list which is given of all the jewellery worn in the Panjab is reprinted here (pp. 181 to 184 of the Handbook, Nos. 1 to 99). It is added that very fine jewellery is but little made in the Panjab. "Most of the necklaces and turban ornaments made for the nobility are got at Jaipur, &c., and the fine enamelling is done at Jaipur and Benares." The reader is therefore referred for full descriptions of the finest work to the articles on Rajputana and Malwa. The general account of the manufacture of a valuable ornament is applicable, with some exceptions, to most provinces. The design is drawn out by the head jeweller and he gives the drawing to the workmen. Unless the stones are clear set, all the finer specimens are beautifully enamelled on the back. The plain form of the article, whether made in gold or silver, or by the use of the die or mould, is done by the *sunár* or goldsmith (also known as the *zargár* or *sunyár*). If it is to be embossed or chased the *chatera* is called in. The enamelling is done by the *minakár*, the stones are set by the *murassiakár* or *kundansáz*, using lac and tinsel, or foil prepared by the *bindligar*. The head jeweller is however not always, in fact (in my experience rarely) the designer, who is usually an artist in his employ. He may possess, however, a large pattern book made up at odd times by himself or obtained by inheritance, from which he or his patrons make selections, or his artists obtain ideas for new examples.

Leaving out Delhi, the jury at the Panjab Exhibition of 1864 had very little to report upon. Karnál, Rohtak, and Amballa sent a few gold and silver ornaments, also Ludianah and Simla; Kangra some enamel; Amritsar various ornaments; and Lahore more sumptuous work, I imagine rather as a distributing centre than a manufacturing one. Multan produced some enamel; Montgomery many silver ornaments; and Dera Ghazi Khan, Banú, Peshawar, Kapurthala, and Chamba a few ornaments in gold as well as in silver; Kashmir was well represented. Reference is made to Kuftgari work from various places, but it was not much employed for personal ornament, though at one time crosses, plaques for belts, and such like pieces were made for Europeans at Sialkot and elsewhere. Mr. Powell also has notes on enamelling, pearl boring, ring setting, seal engraving, and tinsel ornaments, which will be described later on. He has also a long history of the Kohinur diamond. He observes that the most original work of Delhi jewellery is that known by Europeans as *bábul* work. The native workmen call it "*Khárdár*," literally "work of thorns" (*khár*) or points. The ornaments of gold must be spherical or made up of circular convex pieces, which are covered all over with a number of minute golden points,

and then this surface, like a tiny hedgehog's back in gold, is frosted, so as to resemble to the Indian reader the flower of the *Acacia arabica* or bábul; but for the sake of others he describes it as a little ball of yellow filaments. A coarse work of the kind is termed "gokru," from the seed-vessel of the burr (spear thistle). The bosses are hollow and are sometimes filled with lac. Each point is separately made and fixed on the surface.

Mr. Baden Powell's account is followed by an extract from the Report of the Jury of the Panjab Exhibition of 1864. Therein the jurors observe that Delhi was, and perhaps is still, the principal place in India for the manufacture of all kinds of jewellery, though since the extinction of the King and Court after the Mutiny the trade is not what it was, and the best artisans are emigrating to the Native States.

The Panjab Exhibition Report, 1881-2, continues the history, as the following notes shew:—Karnal: Characteristic hollow silver beads have been a speciality of Pá nipat for many generations. Rohtak: Remarkably good examples of peasant jewellery, which came from Rohtak, were purchased for the West End of London. To many eyes, some of these might appear barbaric, but they possessed a character and quality of design grievously wanting in more pretentious work. Amballa sent bracelets in open-work of chiselled silver which were particularly good; and a fine gold nose-ring (nath) from Hoshiarpur was a remarkably well-finished piece of work, each of the many minute flowers and rosettes being perfectly made out. Kangra sent some characteristic silver and enamelled silver ornaments. Amritsar sent a good collection, but most of the articles were imported. In the Multan enamel the jurors regretted the absence of variety or originality, which in great part was due to the method of work. "Engraven dies, into which the silver is beaten, are used," and indeed it is only by this labour-saving plan that the articles could be produced at the price. The Jhang District also sent some enamelled silver similar to that of Multan. Rough work was sent from Muzaffargarh and Peshawar. In the latter the work was large in pattern and coarse in workmanship, but interesting in character. Better work came from Abbottabad, the capital of the Hazara District, as far as boldness and goodness of design went, though not of finer workmanship.

LIST OF PANJAB ORNAMENTS, FROM MR. BADEN POWELL'S WORK.

I. Head Ornaments.—Men's: 1. Sarpesh, Jighán, the jewelled aigrette worn in front of the turban. 2. Kút biladár, an oval pendant worn over the forehead. 3. Kalgi, plume in jewelled setting. 4. Turah-i-marwarid, tassel of pearls worn on the turban. 5. Múkat or Umlakh, a head-dress worn by Hindus at weddings, etc. Women's: 7. Sisphúl, Chanuk, or Chotiphúl, a round boss worn on the hair over the forehead; cut or indented so as to resemble a chrysanthemum. 8. Phúl, a boss like No. 7, only smooth, hemispherical and set with jewels; it is worn on the top of the head; one or two are worn at pleasure. 9. Mauli, a long chain made of rows of pearls separated by jewelled studs, about 8 inches long, hanging from the head on one side. 10. Sirtháng, a chain and pendant worn on the head by Hindus. 12. Bodá, an ornament of silk and silver plaited into the hair of children.

II. Ornaments worn on the forehead (by women only).—13. Dámni or Dáúni, a fringe worn over the forehead on either side of the face; some of these are richly jewelled. 14. Kutbi. 15. Sosain; both are varieties of No. 13. 16. Tika or Kashka, small ornament on the forehead (pendant). 17. Chánd bíná, a moon-shaped pendant. 18. Táwit, small amulets worn on the head. 19. Jhúmar, a tassel-shaped ornament or pendant, mostly worn towards Delhi, and not in the Panjab. 20. Guchhi marwarid, a cluster of pearls. 21. Bindlí, a small tinsel forehead ornament. 22. Barwálí, tinsel stars worn over the eyebrows.

III. Ear Ornaments.—Men's: 23. Bálá, very large thin rings worn by Khattris, Sikhs and Dogras; they have a pearl or so strung on the gold wire of which they are made. 24. Murkí, smaller earrings of the same shape. 26. Zangiri, a chain worn with the Bálá to keep it up. 27. Dúr (gold), a small earring with three gold studs on one side. 28. Birbali, a broad earring with three studs. 29. Durichal, an earring with pendent tassel. Women's: 30. Báli or Goshwara, a set of rings worn round the edge of the ear. Báli Bahaduri, it has a large pointed stud in the centre. 31. Karnphúl Dhedu and Jhúmka, all forms of tassel-like ornaments, made with silver chains and little balls, fringe of silver chain work, etc. 32. Pipal wáttá or pipal pata, like a murki, but has a drop or pendant ending in a fringe of little gold pipal leaves. 33. Kantála, a similar ornament, having a stud besides the pendant. 34. Báli-Khungri-dar, a heavy fringed earring. Bálá-Katori-walla-Sáda, an earring with a central boss-like ornament. 35. Khalíl, a small earring. 36. Jalíl, just the same, only that the central stud is jewelled. 37. Phumni, silk and tinsel tassels. 38. Machh-Machlián, a small gold figure of a fish worn as an earring. 39. Tid-patang, a locust-shaped jewelled pendant; along the lower edge of the crescent hangs a row of gold pipal leaves. 40. Taudaura dedi, a huge star-shaped jewelled stud. 41. Mor phunwár, a pendant of jewels, being a rude imitation of a peacock.

IV. Nose Ornaments.—Women's: 42. Nath, a large nose ring, one side of the ring being ornamented with a belt of jewels or a few pearls, and gold spangle ornaments, etc., hung on to it. 43. Bulák, a small pendant, either worn hung to the cartilage of the nose or else strung on a "nath." 44. Lankan, a sort of ornament of

pendants put on to the thin gold ring called a nath, and hanging from it. 45. Morni, a small pendant for the above, shaped like the spread-out tail of a peacock. 46. Laung, a small stud let into the flesh of the nostrils on one side; generally of gold, with a pearl or turquoise in it. 47. Phúlí, a small ring with a single emerald or other stone of an oval shape as a pendant. 48. Bohr, a jingling pendant of gold pipal leaves. 49. Machhlian-be-sir, headless fishes. Teeth Ornament.—50. Rekhán, a stud of gold or silver fixed into the front teeth. Hindus, especially Brahman and Baneah women, frequently wear these gold leaves or plates over several of the teeth. It is a general idea that some precious and sacred object, such as gold, should be always present on the body for good fortune, or as many believe, to pay the Hindu Charon or ferryman for his services at Vaitarani, the River of Death.

V. Necklaces and Neck Ornaments.—Men's: 51. Málá, necklace of large beads hanging down long and loose. 52. Kanth-kanthi (worn by women also); this fits rather close to the neck; the pendant may be omitted. 53. Nám, an amulet, round or star-shaped, suspended from a twist of coloured silk thread fastened round the neck by tying at the back (see Júgni). 54. Táwíz, a square amulet, jewelled or otherwise. Tokhli, a flat square plate engraved with figures. 55. Nainkel, a chain of twisted silk, from which depend by little golden loops, various coins, amulets, etc., all round. 56. Zangiri, a set of charms. 57. Chandarmáh, a large gold flat medal suspended by a single ring on a silk chain or cord. Women's: 58. Chandanhar, a collar or necklace of a great number of chains. 59. Málá-hár, a plain necklace of pearls or gold beads, etc., hanging down long. 60. Champákali, a necklace like a collar with pendants, etc., described under "Derajat" ornaments. The pendants or rays are either plain metal or set with stones. 61. A single jewelled pendant, hanging from a necklace of silk, like the Nám only more elongated in shape. 62. Mohrán, a gold mohur or coin hung by a silk necklace. 63. Hauldil, a sort of amulet of jade; cut square as a táwíz always is, but in curves round the edge: this word is also used for bead necklaces, of false jade, etc. 64. Saukan-mohra, a small medal or coin worn like No. 57. 65. Hassí, or hass, like a torque, a ring or collar of silver, thick in the middle and thin at either edge. 66. Gala-band, a jewelled collar. 67. Mohanmálá, a long necklace made of long gold beads, with an interval of gold twisted thread between each bead. 68. 'Atrdán, a square jewelled or plain gold pendant, attached to a silk chain; at the back is a small box like our vinaigrette, to contain 'atr or perfume. 69. Kandí, a chain of silk carrying amulet cases. 70. Silwatta, an amulet case shaped like a small gold pillow or bolster, with two rings attached to suspend it.

VI. Arm Ornaments.—71. Bázuband, a broad belt-like ornament, generally mounted on silk and tied on the upper arm. 72. Nau ratn is the same; the ornament consists of a band of nine gems set side by side and tied by silk ties. 73. Táwíz, an amulet worn on the upper arm. 74. Anant ("the endless"), a large thin but solid ring of gold or silver, chiefly used by Hindus; the same idea is symbolized by a snake ring in which the serpent's tail is in its mouth. 75. Bhawatta, a square gold ornament, worn on the upper arm.

VII. Bracelets.—Men's: 76. Pahunchi, worn on the wrist; a series of shells or small gold elongated beads. 77. Kangan, kara or gokru, a bracelet of stiff metal worn bent round the arm; when the edges are serrated it is called "gokru." Women's: 78. Pahunchian katbi. 79. Pahunchian Chuadánti (rat's teeth). 80. Pahunchian Iláchidána (grains of cardamoms). 81. Kangan or Kara Zánana (bracelets made especially for women). 82. Bánká, thick gold bracelets; Hindus wear them. 83. Gokrú (as before). 84. Gajra, a flexible bracelet made of square gold studs mounted on a silk band. 85. Chúri of sorts, as for example, Kantakhárat, Churas, Kangani-dar; they are generally made of a flat ribbon of gold or silver bent round. 86. Bani, or long sleeve or tube worn on both arms, like a lot of chúris fastened together. 87. Bain, an armlet, broad and heavy. 88. Jhankangan, small hollow káras, with grains introduced into the hollow to rattle.

VIII. Finger Rings.—89. Angushtri, a ring set with stones called also Mundri (Hindi) or Angúthi. 90. Chhalla; large chhallas are worn on the toe also; the chhalla is a quite plain "hoop" ring (with or without stones), being gold or silver, but the same all round. 91. Angushtará or angúthá, a big ring with a broad face, worn on the great toe. 92. Khari panjangla, a set of finger rings of ordinary shape. 93. Shahálamí or Khári, a ring of long oval shape. 94. Birhamgud, a broad ring.

IX. Anklets, &c.—95. Paizeb, various ankle ornaments made with chains and pendants of silver, which clink together when the wearer walks. 96. Chánjar, a large hollow ring, which rattles when the wearer walks. 97. Karán-pan or Khalkhal, like karas, worn on the ankles. 98. Khúngru, a ring or anklet of long ornamental beads of silver, worn on the feet. 99. Zangirí, a set of chains with a broad clasp, called also Tora. Mr. Baden Powell gave local lists which it is not thought necessary to reproduce.

The Panjab has long been noted for the application of gold and silver wire to steel, or damascening in those metals. The art is practised also very extensively in Rajputana, and in both Provinces was formerly chiefly employed for the enrichment of the hilts, pommels, scabbards and sheaths of swords or daggers, and parts of other

weapons. In the Panjab, and particularly at Sialkot and Gujarat, this style of decoration was applied to ornaments, usually of purely European character, such as brooches, crosses, etc., which had a large sale amongst British residents and tourists. One or two illustrations of the manufacture are given.

There are two chief varieties of such damascening: the first, the *tah-i-nishan* or true; the second, the *kufi* or false. In the former, soft gold or silver wire is forced into deep channels which are cut in the steel, and the work is completed by hammering and polishing. In the latter the wire, or even leaf gold or silver, are made to adhere to the metal ground by means of slight grooves or hatches which are cut in it, or even, in cheap work, by some adhesive substance, and are then filed or polished, as in the first case. In 1892, in my book on "Damascening on Steel or Iron as practised in India,"¹ I described the processes at full length, and gave a history of the art. The art, indeed, is of great antiquity, as proved, for bronze, by specimens in the British Museum, of Egyptian workmanship of the XIX. Dynasty, B.C. 1300-1250. I include in the illustrations some of these, viz., No. 29 (16037), a bronze ægis of Ra inlaid with gold, from the bars of a sacred bark. On the front, inlaid in gold, is the cartouche, the prenomen of Apries, king of Egypt about 590. It was presented by Professor Petrie in 1885. Also No. 32 (2277), the bronze figure of a king, with feather-work tunic inlaid with gold, in the character of AnHer; fine work. I noted that Mr. Baden Powell, in his work on the "Manufactures of the Panjab" (already so much quoted), observed that "Mr. Spence taught the armourers at Sialkot to be more careful in finishing their work by attending to the undersides, which had heretofore been very roughly done, and by electro-gilding." It appears also that Mr. Spence introduced inlaying in bronze, thus reverting to the very earliest forms of damascening. It must be admitted, however, that damascening on steel, iron, or even bronze, is not very well suited for personal jewellery, though quite in place for the decoration of salvers, jewel-caskets, and arms and armour. Splendid specimens of the latter articles, which were inlaid in Venice, Milan, etc., will be found in most of the great European museums and armouries. The art takes its present name from Damascus, where it was most successfully practised. Timur, who conquered that ancient city, is said to have dispersed art-workers throughout Asia, and thus damascening, like other arts, might have been revived in India, if it was not a new introduction.

A short time ago, European ladies purchased necklaces of two or more strings of jade-like beads, which were cut at Bhera in the Shahpur District of the Panjab. These beads were really made of a kind of "plasma," according to some authorities, which is described, however, by H. A. Miers in his "Mineralogy" (from which work this and some of the following remarks are taken) as a leek-green chalcedony. These beads were sometimes combined with others of different varieties of the same mineral, which is described as an apparently amorphous form of translucent silica of a waxy lustre. Thus, for example, of the coloured kinds we have carnelian, red; bloodstone, or heliotrope, plasma spotted with blood-red jasper; agate, a banded and variegated modification; and onyx, a form of agate "in which the successive layers are parallel bands sufficiently flat to fit them for use as cameos." Lapis-lazuli, a soda-lime-alumina silicate, which is really a rock, is also used. So, also, are varieties of quartz—such as jasper, a mixture of quartz with red or yellow hydrates of iron or clay, so as to make the base opaque and creamy, with deep red and rich yellow colours, or, as in riband jasper, consisting "of parallel straight bands of reddish-brown and sage-green material." Rock crystal, the colourless glassy quartz, is also made into beads; and the coloured varieties, such as amethyst (violet quartz), rose quartz, are cut into gems and ornaments. Coloured precious stones of this base, which are cut into beads of different shapes and threaded in various ways as necklaces and bracelets, are sold in large quantities by travelling pedlars or boxwallas to Europeans in North India, and especially in the hill resorts, where people are easily tempted to buy anything that is curious.

Flat slabs or plaques of turquoise are sometimes used as necklace pendants or amulets by Mohamedans, in which case they are generally inscribed with some cabalistic or other sentence in Persian, or a text from the Korán in Arabic characters. Many of these stones, especially the jaspers, sards (brownish-red horny chalcedony), onyx, etc., are cut into seals at Delhi and elsewhere in the Panjab and United Provinces. Many of the stones above mentioned are not found in the Panjab, but most of them for a long period have been easily procurable in the Province, especially lapis-lazuli and turquoise, of which the principal sources were, for the former, in Badakshan, above the valley of the river Kokcha which flows into the Oxus (the quarries were visited by Marco Polo in 1271). The best specimens of the latter come from Nishapur in Khorasan, a province of Persia. Chalcedonies of different kinds, and especially agates, are imported from Ratanpur in the Rajpipla State, in the Bombay Presidency.

One of the most interesting recent discoveries in our area has been that of sapphires in the territories of the Maharaja of Jamu and Kashmir. Mr. Streeter, in his "Precious Stones and Gems," gives a full account of this interesting find. He quotes the descriptions of Messrs. Mallet and La Touche in the "Records of the Geological Survey of India." A Bhot (Tibetan) Lama or monk is said to have first found a blue vein in the

rock, and to have broken off specimens and sold them to traders. Later on, the stones were found near the Lacha Pass, beyond Kulu, by a native who loaded a hundred goats with them and tried to sell his spoil, but without success, in Simla. Ultimately he succeeded in Delhi, where the smart jewellers recognized the value of the stones. The quarries are now guarded by the servants of the Kashmir chief.

As regards the "plasma," or false jade, at Shahpur, Mr. Kipling remarks that it is not yet settled by geologists that it is a true plasma. I am indebted for this observation to the painstaking work (written in 1888) of an old friend, Babu T. N. Mukharji, F.L.S., of the India Museum, a copy of which he was kind enough to give me. I have not hitherto studied this valuable book in the compilation of the present articles, but will make up for any deficiency by quoting from, or referring to, it largely in future. He remarks that besides the hauldilis or necklaces of false jade, which are made by the lapidaries of Bhera, necklaces of all sorts, stones for rings, bead bracelets, etc., are manufactured at Amritsar. As regards the false jade, he quotes Mr. Kipling as follows:—"The green jade-like stone used at Bhera has not yet been assigned its proper name; it is not true jade, nor do authorities on the subject admit it to be plasma. It is said to be found near Kandahar and to be brought down the river Indus on rafts floated with inflated skins to Attock, whence it is carried to Bhera." Necklaces, knife handles, sleeve links, paper knives, etc., are made and sold at Amritsar by Kashmiris who have settled in that town. These are mostly of carnelian and jade. It was suspected that many of the articles were really imported. It must be remembered that Amritsar is now a great trade centre. Possibly, he adds, the carnelian articles came from Cambay.

The following is a summary of miscellaneous information collected by Mr. T. N. Mukharji on this subject. He quotes Mr. Kipling very largely, as for example, on Delhi jewellery. The latter observes that "The chief characteristics of the best Delhi jewellery are the purity of the gold and silver employed, the delicacy and minuteness of the workmanship, the taste and skill displayed in the combination of coloured stones, and the aptitude for the imitation of any kind of original on the part of the workmen." On the other hand, there is a tendency to flimsiness and gaudiness, and, as a result of competition, a falling-off in purity of the metal. In addition to native ornaments, Delhi produces many articles for European work, such as gold bracelets, gold settings for the miniature paintings on ivory which are prepared in that capital to be worn in bracelets, pendants, brooches, etc., filigree brooches, mat-pattern belts, rings set with precious stones, etc. Mr. Kipling adds that there is scarcely anything called jewellery that cannot be imitated in Delhi, so that varieties not belonging to the locality are copied. This, as I have frequently written, is much to be lamented, because it leads to the application of unsuitable decorative ornament to wrong forms, careless and ignorant work, and confusion of styles—a misfortune which has been greatly increased by the interference of European as well as Indian middlemen. Mr. Kipling states, for example, that Madras Swami work is coarsely imitated, whatever merit it possessed as hand-work being spoiled by its production by dye-stamping. Lastly, he notes that "The almost invariable feature of Delhi work is a thin shell of gold incrustated with better gold, or with stones of some kind, and afterwards filled with hard lac. The enamel work is often spoiled by being done on gold too thin to withstand, without distortion, the heat of the enamel fire." In a former article reference was made to the poor colours of Delhi enamels and especially to the inferiority of the reds.

Babu T. N. Mukharji mentions the peculiar kind of necklaces which are made of thin silver beads at Pánipat in the Karnal District. Articles of the kind would be dispersed from such a centre very rapidly over India, for it is a much frequented place of pilgrimage, at or near which is the holy battlefield of Kurakshetra, where the Pandavas and Kauravas are said to have fought in those early times which are commemorated in the Mahabharata, one of the great epic poems of India. Here Baber, in 1525, won the victory which established the Moghul empire in India; and here, in 1761, Ahmed Shah, the Afghan, crushed the Mahrattas. The news of this last defeat was brought to the Peishwa, on the Narbada river, in a letter which ran thus: "Two pearls have been dissolved, twenty and seven gold mohurs have been lost, and of the silver and copper, the total cannot be cast up." From the figurative words, expressed in terms which shew the importance attached to gems and valuables, the fate of the principal Mahratta officers and their followers was understood.

Delhi is also, it seems, famed for the stringing and arrangement of its glass beads, and the best quality of glass and lac bangles; some of the former of which are also coated with lac and ornamented with tinsel and bits of coloured glass; the latter with spangles or beads. The lac bangle trade is almost entirely in the hands of women. Ivory combs are made at Amritsar and Sialkot in the Panjab, and especially at Páli in Marwar, or Jodhpore in Rajputana, where the industry is ancient, as might be easily understood from the observations in previous papers. Sir G. Watt, in referring to the false jade of Bhera, states that it has been classed rather "as a very pure form of serpentine called Bowenite"; and that it is known in the vernacular as sang-i-yeshm. It is softer and more easily worked than the jade which forms so important an article of import trade with Burma. The

Jaipur jewellers certainly used the words sang-i-yesham or yasham for true jade.

Very curious ornaments are necklaces of the cubical crystals of rock salt, which the miners make at the Mayo Mines in the salt range at Khewra, near Pind Dadan Khan in the Panjab, or those of imperfect octahedral form which crystallize out of the salt lakes of Sambhar or Pachbadra and other sources of the kind in Rajputana. Both are strung on coloured threads and finished off with tassels. The beautifully decorated tombs and palaces of the Moghuls at Lahore, Delhi and Agra, which are lavishly ornamented with inlays of precious stones and gems of many kinds, prove that there has been no difficulty in obtaining an infinite variety of such beautiful objects in the regions of which we are treating.

The great part of the peasantry in the plains of the Panjab are Jhats, who either profess the ordinary faith of Hindus, of a somewhat lower type than in the rest of India perhaps, or who practise, as Sikhs, a more severe cult. They are nearly all cultivators and are comparatively rude in their habits, customs and thoughts. Any taste for jewellery which they may possess is therefore somewhat of the barbarous in character, and the style of their ornaments is coarse and heavy, making up for its want of refinement by its weight and the profusion in which it is used. The Hill people also love quantity rather than quality, though some of the ornaments of the women are unique and somewhat attractive in form and character, being strongly tinged with the styles in vogue in the Trans-Himalayan countries, especially in the association of silver with coral and the turquoise. The fashions are not necessarily so local as might be supposed, because traders penetrate the recesses of the valleys from both sides of the mountains, and one or other of a woman's husbands in these polyandric regions is usually abroad in search of work, and often returns to lay some of his spoils before the wife of himself and his brothers.

The town dwellers, whether Mohamedans or Hindus, whether artisans or distributors, such as the Baneahs; the professional classes, such as the pleaders or local lawyers and officials; and the nobles and their families use jewellery which is very similar to that worn by the people of similar classes and occupations in the United Provinces and Rajputana; though, on the whole, from the continuous absence of a cultivated and refined Court, and from the strain of warfare in recent times, much less luxury has prevailed. There are fewer old families in the Province than elsewhere, and also few men of great wealth. It was not always so, however, as for example, one reads of the great treasures which were once stored up in the fort of the ancient Hindu Rajas of Kot-Kangra in the Kangra Valley.

DESCRIPTION OF THE ILLUSTRATIONS IN PART IV.

PLATE 36.—250. Oil painting. The portrait of a Hindu lady shewing the mode of wearing jewellery. The original was painted for the Amritsar Municipality by a native artist. [I.M. 45 of 1886.]

PLATE 37.—251. Cross; gold filigree and carbuncles. It was made before 1872, and is a good example of a class of work which was well executed in Delhi about that period. 252. Cross; steel inlaid with gold wire; An example of Kuft work from Sialkot. Iron and steel have too little intrinsic value to be extensively used for jewellery. They have also the defect of soon rusting; moreover, in nearly all modern examples too much of the surface is covered with decoration. 253. Necklace of cut garnets strung on thread. This specimen was made at Jaipur, where, a few years ago, more lapidaries were employed than at present, because there was then an extensive industry under State patronage, which has now been withdrawn. Many of these stones, however, have always been cut, polished, and set in Delhi. 254. Necklace of green beads (Plasma) strung on thread. Cut at Bhera, in the Shahpur District of the Panjab. A lengthy description of the work of the lapidaries at Bhera has been given already. Nos. 251 to 254 were copied from originals which were lent by Mrs. Hendley. 255. Brooch; gold and carbuncles. Roman, from the British Museum; 1st to 5th century A.D. This is the specimen noticed on pages 37 and 38, Part III. (No. 96, Vol. XII. *Journal of Indian Art and Industry*). It is referred to by Dr. Church as a delightful example of the use of carbuncles. 256. Charm; lapis-lazuli set with gems. Delhi. Lent by the author. It is rather an unusual example of an Indian mascot. 257. Flat bead; jasper. Found at Nagar, Jaipur State. Probably Buddhist.

PLATE 38.—258. Earring, silver, Charka Bunda Bāli. To the ring are attached two heart-shaped pendants from which small leaf-shaped plaques depend by chains. Chamba. The Hill State of Chamba lies beyond Dalhousie in the Panjab. The chief town of the same name is most picturesquely situated on the banks of the river Ravi. There is an intimate connection between this State, on the one hand, through Badrawār and Kishtwār with the Kashmir Valley, and, on the other, with the Kangra and Kulu Valleys. It will be noticed that the leaf-like pendants which are found in the earring are characteristic of some of the ornaments from these neighbouring districts. [I.M. 2530.] 259. Earring, Dhedu Jhumka; silver. The upper part is a cone decorated with applied ornament with a ring of knobs round the outer edge. Worn by women at Bamaur, or Barmaur in the Chamba

State. Here we have grape-like drops, but the chains from which they hang are like those made in the Hill States. [I.M. 2556.] 260. Earring, Bálá; gold with sixteen pearls attached to a concave drop. Gujranwala, in the plains of the Panjab. The leaflets are not unlike those of an old Egypto-Roman necklace in the British Museum. [I.M. 130.] 261. Pendant, Chandro, also used as a Tika or forehead ornament; silver. Chased crescent with a row of small pendants from the lower edge. Probably from Barmaur. The embossed ornament on the front of the crescent is made pretty generally by Panjab jewellers. [I.M. 1137.] 262. Ear-drop, Jhumka; silver. Kangra. The Kangra Valley was the seat of a very ancient Hindu family, and is celebrated for the fort of Kot Kangra, which in former times was almost inaccessible. Adjacent to it is the town or village of Bhawan, so called from a famous temple which is visited by many pilgrims. Not far off is the temple at Jawala Múkhi, which also has many visitors on account of its burning gases, dedicated to the goddess Devi (the words Jawala Múkhi mean "flame-tongued"—hence "volcano"), and here also come many persons to undergo an operation for the restoration of their noses, which have been mutilated, by the so-called Indian operation in which a new organ is formed out of the patient's forehead. Wherever pilgrims or visitors come to renowned spots, they bring outside influences with them and they also find jewellers and others at hand to minister to their necessities, thus Kangra fashions have been widespread, especially in the Hills. [I.M. 343.] 263. Head ornament, Tara or Dauni; silver. It consists of two wide bands of wire links, each having one chain along the upper edge and two on the lower. To the lowest chain small leaf-shaped ornaments are attached. The two bands are connected by a blue and green enamelled plaque, hanging from which is a crescent-shaped ornament, also enamelled and decorated with small leaf pendants. Several ancient forms of work are found in this ornament; as, for example, two broad bands of linked chains, such as may be seen in the necklaces of the finest Greek period in European museums; a wide band of links forming the bulk of the side pieces; other varieties of chains, shell-like leaves, and grape pendants; and also the crescentic form of the Tika which hangs over the forehead. The silver enamel of the Kangra Valley is coarse, but effective. [I.M. 1115.] 264. Ear-plug, Kulu; gold enamel set with four rubies and an emerald. Ear-plugs are perhaps more usually found beyond the Panjab. [I.M. 690.] Kulu is the beautiful valley on the upper waters of the Beas river, Kangra being the wider expanse on the lower part of the stream. It communicates by means of the high Rotang Pass with Lahaul and Leh in Ladakh, a Kashmir province, and so with Tibet, bringing in Central Asian influences, as seen perhaps in No. 265, an amulet case of embossed silver, patri (probably patri, patra, Sanskrit for a plate of metal), such as might be worn by a woman of one of the tribes described by Ujfalvy. [I.M. 1906.]

PLATE 39.—266. Anklet, Pahunchi, consisting of five plaques of embossed gold set with imitation stones. Gujranwala. [I.M. 145.] 267. Bracelet, Kara. Penanular; ornamented with spiral bands with a knob at each extremity. Lahore. [I.M. 1909.] 268. Bracelet, Tád; cast silver decorated with granulated ornament in compartments. Panjab. [I.M. 2094.] 269. Armlet, Bazuband, consisting of nine gold and green enamelled hexagonal ornaments, ending in hexagonal pyramids, attached to a cord of silk, with twisted ends of the same. Bahawalpur. [I.M. 023.] 270. Bracelet, Lachha, of eight chains of plaited silver, connected by links and plaques of green enamel on gold. Kangra. [I.M. 312.] 271. Armlet, Jút; silver, cast in form of three bands joined by two rows of diamond-shaped open-work ornament. Rohtak. [I.M. 1857.] 272. Armlet, Bohalta, Bazuband, of nine square plaques set with gems (*nauratan*) which are connected by threads united at the ends into thick conical cords by which it is fastened. 273. Bracelet, Tad; silver, decorated with applied floral ornament in compartments; fastened with a screw. Lahore. [I.M. 1915.] 274. Ring; silver, with V-shaped ornament and two pieces of coral. Kangra. Mr. Percy Brown remarks, however, that it is said to be a ring (Champa Kali) and to be worn in the United Provinces and Bengal and not in the Panjab. [I.M. 1967.]

PLATE 40.—275. Armlet, Gokhru; silver, with radiating and spiral ornament. Dera Ismail Khan. [I.M. 501.] 276. Armlet, Gokhru; silver, with leaf-shaped ornament radiating from a floral band. Dera Ismail Khan. [I.M. 500.] 277. Anklet, Kangran; silver; closely linked rings. Dera Ismail Khan. [I.M. 476.] 278. Hollow anklet, Jhanjar. Blue and green enamel on gold, with serpents' heads connected by sitting birds. Beads are inserted inside for dancers, in order to tinkle as they move. Kangra. [I.M. 317.] 279. Necklet, Hasi; green enamel on gold. Bahawalpur. [I.M. 024.] 280. Bracelet, Bahi; silver. In two parts, connected by a hinge; perforated and chased in diagonal bands, with floral ornament. Kulu. [I.M. 1113.]

PLATE 41.—281. Armlet, Bazuband; silver. It consists of twenty-one hollow convex ornaments with applied work strung on two cotton threads. There is an amber bead at one end of the thread. Chamba. [I.M. 2553.] 282. Armlet, Bazuband; silver, formed of sixteen hollow convex ornaments decorated with applied ornament, and strung on two threads backed with stout cloth. Chamba. [I.M. 2554.] 283. Necklace, Mala or Kantha; silver, consisting of two strings of long silver beads and small wooden ones. Sultanpur, Kulu. [I.M. 1123.] 284. Necklace, Galaband; silver. It consists of twelve silver ornaments decorated with applied work and set with

turquoises strung together with two rows of coral beads and silver pendent ornaments on two threads. Leh, Ladak. [I.M. 1858.] 285. Necklace, Chandan Saini Har; red gold. A double row of five chains, formed of faceted beads united in the middle by an oblong plaque set with five precious stones, and having five pendants of seed pearls. At each end is an enamel fastening with a red silk cord. From the Annual International Exhibition, 1872. Kashmir. [I.M. 1001.] 286. Pendant from necklace, Takhti (a plate) or Parrian; silver. Oblong, chased with a representation of a deity with an attendant on each side, all under foliated arches. Three grelots, or hawk-bells, hang from a ring attached to the lower edge. Kangra. [I.M. 1135.]

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For the beautiful photographs, and descriptions which accompany them, of the jewellery in Plates 46 and 47 and others which will follow in Part V., the author and publisher are indebted to Mr. Percy Brown, A.R.C.A., Superintendent of the Museum and Principal of the Mayo School of Art at Lahore, who, as Assistant Director of the Delhi Exhibition of 1902-3, did so much towards making it a success. The illustrative part of the valuable official catalogue of that Exhibition by Sir G. Watt, the Director, was also prepared by him.

The author and publisher are indebted to Colonel P. Bannerman for the loan of, and permission to copy, the portraits of the Maharajas of Gwalior and Rewah, Pls. 187 and 189 in No. 97, Vol. XII. of the Journal.

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INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART V.

THE PANJAB AND ADJACENT COUNTRIES AND PROVINCES (*continued*).

The importance of the countries and provinces adjacent to the Panjab, and to the new frontier district which has been carved out of it, is shewn, not only by their immense extent, but by the close connection in ancient and modern times between the various races and religions of the people who inhabit them, as well as by their communication with territories which are still more remote, with many of which they, in their turn, have relationship. The Panjab alone has an area of 97,209 square miles, with a population of over twenty millions. The State of Kashmir and Jammu covers 30,900 square miles, and is inhabited by nearly three million people. The Khan of Khelat rules over 507,000 persons spread over 90,000 square miles; and His Majesty the Amir of Afghanistan, with its Dependencies, has a very mixed variety of subjects, estimated to number about five millions, and his territory is about 215,000 square miles in extent. Most of the people in the last-named States are Mohamedans, but the Kafirs are idolators. Besides Pathans, Afghans, Baluchis, and Ghilzais, there are Tajaks (Tadjiks) and aboriginals. In Kashmir there are many Hindus, and in the Tibetan Provinces, Buddhists. In Part IV. an attempt has been made to shew how great has been the influence of foreign invaders and nations on the Panjab, and how it has been felt as much in regard to jewellery as in more important questions. Climate in the more elevated regions, as well as in the valleys which are encircled by the huge mountainous portion of the world to which most of these countries belong, accounts, perhaps, more even than history, for the styles of dress and ornament which we find in them.

As already stated, the dress, at least in winter, leaves less of the body exposed than in the hot Indian plains, so that there is less of the person to display; but in addition to that cause there are other and even more potent reasons for concealment of wealth, especially in the case of women. Mohamedan females, for religious, but still more for tribal reasons, are more carefully guarded in most of these countries than elsewhere. The Afghan is usually regarded as the most jealous man in the world. This defect leads to murder and blood feuds. An Afghan proverb says there are three grounds for quarrel—Zan, Zar, Zamin—women, gold, and land, and of these the most potent is the first; hence the Zanana is perhaps more a prison in these countries than elsewhere, and even if females go beyond the walls of their homes, they are so enveloped in the folds of the long burka or veil, which covers head and body to the feet, with only two net-work openings in front of the eyes, that it is not worth while for the Afghan woman to wear many ornaments. Still, wherever there are women, there will be some love of jewellery for home use, and something is put on in this way in the form of capital. In the recent account of Afghanistan, by Angus Hamilton, however, we read that the present ruler believes that women have shewn too great a desire for display when they go out of doors, in consequence of which he issued orders in 1903 that the white burka or veil, which appears to have some fascinations and to have admitted of some openings for coquetry, shall not be worn by Mohamedan women, but one of a khaki or earth colour, Hindu females being compelled, moreover, to adopt a yellow or red colour for the same garment, and all other women a slaty hue.

In Kashmir proper more jewellery is said to be worn than in Kabul, but it is probable that much more is displayed in the former than formerly, as even the timorous inhabitants of the Happy Valley, as it is somewhat euphemistically called, have learned, under the publicity attending the presence of so many British visitors, to believe more in the safety of their possessions than they once did. Kashmir, in a past age, was inhabited by brave men; but the Moghul conquerors broke their spirit, and one of the measures by which they effected this end was, it is commonly believed, by compelling the men to wear the over-dress of women, the long cloak which so impedes their movements. Under this cloak a man does not wear many ornaments, and his women, partaking of his degradation, do not show much wealth of jewellery abroad. Surgeon-Major J. Ince, in his *Kashmir Handbook*, 1876, remarks that "In making jewellery the Kashmiris are very ingenious, and though their work has not that lightness so charming in that of Delhi, it has a peculiar style of its own which it were vain to imitate. In the plain gold they make every imaginable article of jewellery, charging at the rate of Rs.2 a tolah for the material and 2 annas in the rupee for workmanship; they sometimes introduce precious stones, principally opals, carbuncles, bloodstones, agates, and turquoises; all of these, however, it is best to avoid, unless the purchaser is a good judge, as at least three-fourths of those sold are clever imitations."

In "The Valley of Kashmir," by Mr. (now Sir) W. R. Lawrence, I.C.S., 1895, we have little reference to ornament, but he says that the Kashmir lapidaries import all their more valuable stones, such as agate, bloodstone, carnelian, cat's-eye, garnet, lapis-lazuli, onyx, opal, rock crystal, and turquoise, from Badakshan, Bokhara, and Yarkand. There are, however, certain local stones for ornaments and buttons. These stones are soft and are incapable of a high polish. "All Kashmiri women wear their hair in a peculiar arrangement of many plaits, in which black wool or silk is interwoven. Up to marriage these plaits are separate, but after marriage they are gathered together and fastened with a heavy tassel. One of the customs at marriages is the *gulimiut*, the giving of money and jewels. A Hindu boy of Kashmir has his ears pierced at the sixth month of his age. At his marriage he is decked with jewels and brave with heron's plumes. The girl wears jewels, and when her marriage is consummated discards her anklets. Her father gives her gold and silver jewellery. The only ones that need be mentioned are the *dijharu*, ear ornaments of pure gold, of the same mystic shape as the *wegu*, a figure traced on the ground at birth, and the *chandanhar*, a gold ornament worn round the neck, which, however, is always given to the bride by her father-in-law. Both are worn while the husband lives. The bridegroom receives from his father-in-law gold earrings and gold armlets, in addition to a sum of money. The silver work of Kashmir is extremely beautiful. The silversmith works with a hammer and chisel, and will faithfully copy any design which may be given to him." He is the jeweller of the country. The lapidaries of Srinagar possess very great skill, and are especially proficient as seal-cutters. On the whole, the references to jewellery are few and disappointing.

Captain Knight, 48th Regt., in his "Diary of a Pedestrian in Cashmere and Tibet," which was written in 1863, describes an entertainment at the palace of the Maharaja in Srinagar, where the chief was plainly dressed, and his turban without any ornament of any kind, in strong contrast to the rest of his court. His hair (aged eight years), had, however, three or four valuable necklaces, one being of pear-shaped emeralds of great size and beauty. He refers to the skill of the natives in engraving on stone and metal, some of whose performances would bear comparison with any European workmanship of a similar kind. He adds that they also work in filigree silver, charging about sixpence in every two shillings' worth of silver for their labour. He gives us three portraits of Kashmir women. He describes a dance at a small place in the Waka Valley. The *nach* girls were attired most picturesquely. "They all wore caps of some kind, either of a small close-fitting pattern, like a fez, or in the shape of a large and very ultra-Scotch cap, black, and very baggy; these were hung round with little silver ornaments, something in the shape of wine labels for decanters, but studded with turquoises; some of them, also, wore brooches, generally formed of three carnelians or turquoises in a row. The broad bands of turquoises, worn usually on the forehead, were for the time disrated from their post of honour and were suspended instead from the nape of the neck, over a square piece of stiff cloth, embroidered with strings of red beads. Round the shoulders and hanging low, in order to show off the turquoises, lumps of amber, and other family jewels, were the sheepskin cloaks, inseparable from Tibetan female costume. . . . The ladies, in spite of their savage jewellery and rude manner, were much more womanly and respectable than their gaudy be-ringed and barefooted rivals in India."

Mrs. J. L. Bishop (Bird) in her "Among the Tibetans," has some account of a Kashmir Province, a part of Western Tibet. She observes that the Tibetans, of both sexes, about Leh wear many heavy ornaments. The hair of the women is dressed once a month in many much-greased plaits, fastened together at the back by a long tassel. The head-dress is a strip of cloth or leather, sewn over with large turquoises, carbuncles, and silver ornaments. This hangs in a point over the brow, broadens over the top of the head, and tapers as it reaches the waist behind. The ambition of every Tibetan girl is centred in this head gear. Hoops in the ears, necklaces, armlets, clasps, bangles of brass or silver, and various implements stuck in the girdle and depending upon it, complete a costume pre-eminent in ugliness. Leh is a great trade centre, and caravans arrive in it daily from Kashmir, the Panjab, and Afghanistan.

It appears that Afghan women, notwithstanding the difficulties in their way, are really very fond of jewellery, and so, to some extent, are the men. The latter have now been told to be content with signet rings. We may be sure, however, that sumptuary laws of this kind will not be very lasting in their application. They have never answered in Europe, even though the penalty, as in the case of those of the d'Estes in Ferrara, for breaches of their arbitrary rules on this important question, was even death.

Bellew, in his "Kashmir and Kashghar," remarks that the Khanate of Kashghar, in the time of the Arab conquest, was known as Little Bokhara, and, in that of the Chaghtaq rulers, as Moghulistan or Moghul-land, and in more recent times is familiar as Eastern or Chinese Turkistan or Turk-land. The population forms separate states or settlements, separated from each other by desert. There are thirteen such isolated settlements within the Kashghar territory, of which the largest is Yarkand, the seat of government under the Chinese. Another is

Aksu. Another Khutan, where are gold mines and jade quarries. Aksu is interesting to Indians, because it was the capital of Toghluc Taimur, of Chaghtaqa descent, who moved from it to Kashghar. The Emir Taimur, or Tamerlane, directed five campaigns against the country, and conquered and beggared it, so that it has never recovered, but Aksu once more became the capital. Some interesting ornaments from this place are illustrated in this article.

These States finally came under the rule of Yakub Beg, the Atalik Ghazi, or "Champion of the Faith," and Dr. (afterwards Surgeon-General) Bellew accompanied a British mission to him. He passed through the Bhot (Western Tibet) country. The men, he says, wear rings of gold or silver wire, strung with beads of coral and green turquoise, in their ears, and a big boss of amber or agate suspended as a charm or amulet on their breasts. The Bhot female beauties were most fond of their head-dresses. "The hair, parted in the centre of the forehead, is plaited over the crown into two fillets, which are prolonged as lappets hanging down the back by means of braided wool adjuncts. The two fillets are united along the middle line by a mixed row of cowries, beads of red coral, agate, turquoise, malachite, and gold coins, according to the means of the wearer. These ornaments are sometimes seen studding the fillet so closely as to conceal the hair, and form a sort of plaited shield to the head. Amongst the wealthy they are of finer quality and look well, but as commonly seen they form a repulsive-looking medley, suggestive of torment to the wearer; for when once made up, they are seldom undone for months together, or maybe years. The side tresses are arranged in puffs over each ear, and kept in form by a patch of black fleece and braid, which covers the ears and temples, and looks somewhat like the blinkers of a coach horse; and hanging from the ears below their edges are strings of large beads of glass, or coral, or turquoise, etc. Besides these, the Bhot woman wears a necklace of similar ornaments and large wristlets of a single bit of white conch, and in addition a chatelaine which hangs from her girdle, and is loaded with white bosses of conch, or strung with cowries and beads of agate and turquoise; all conspicuous by their swinging against the dark ground of her frock." Furthermore, to please their lords, the comely ones add to their charms by smearing their cheeks and forehead with the juice and seeds of the ripe berry of the belladonna plant; the yellow seeds especially being arranged effectively so as to make the face appear as if sprinkled with grains of gold. I quote rather fully, because Dr. Bellew was a careful observer, and he introduces to us the use of new ornaments. Ladakh, where these people live, has been under Kashmir since 1834. In the time of one of the rulers of Yarkand, Ababak, a well was discovered, which contained so much treasure in jewels and money that he organised a systematic exploration of all the ancient ruins in his territory, notably of those from Khotan, and realised immense wealth in precious gems and metals. The greater part of this was afterwards plundered, but the most valuable were carried off by the cruel chief when he was himself driven from his country, and were thrown by him into the torrents of the Yurancash and Caracash rivers, because he feared lest his possession of so much wealth would lead to his destruction. He was, indeed, tracked and slain. These remarks are interesting in connection with many previous notes in these papers. In the Yarkand bazár it was rare to see any rich ornaments of gold or silver, though, from the fact that embroidered veils studded with rubies and pearls on a border of gold fringe, gold and red coral ear-drops, and bracelets set with emeralds and turquoises, were for sale in the shops, it is fair to assume that ornaments were in use in the zannas, but in public they were certainly not the fashion. The jade trade was, however, encouraged under the Chinese, but the industry is now practically extinct. Dr. Bellew with difficulty procured some old articles of jade cut in the Indian style.

In his "From the Indus to the Tigris," published in 1879, Dr. Bellew says that "The highly organised and intricate system of European civilisation introduced into India, and now being consolidated within the limits of the British empire there, though not without its advantages, has hardly produced a shadow of effect on the bordering countries lying beyond the region of its control. . . . Cross the mountain barrier limiting the plains of India, and you pass at once from civilisation to barbarism, from order to anarchy, from security to danger, from justice to oppression." In the main this is still correct, at least until the sphere of Russian influence is reached, and in matters of dress and ornament the little change which he noticed is only in the direction of decadence, or in the addition of a few articles of inferior quality and taste.

Mr. A. S. Landor, in "In the Forbidden Land," 1898, refers to the neck hangings, made of musk-deer teeth, of the Shoka girls (Botiyas or Chandas). He illustrates some Shoka earrings, or little triangular plates from which hang chains ending in small discs with twice as many chains falling from them, and terminating with small plates toothed at the bottom. Also silver-wire earrings with a wire vertical bar ending in coral beads of Tibetan origin (pp. 112-113). Portraits of girls are given (p. 115), who wear the usual torque and strings of necklaces, with amulets, triangular plaques, or coins, and a head-band which helps to support the ear ornaments.

The Tibetan men, except the Lamas, who shave their heads, "wear a pigtail ornamented with a piece of cloth, in which it is sewn and pushed through a ring of ivory, bone, glass, metal or coral and malachite

ornaments are also common in Tibet for the same purpose, and are much valued by the natives. Men wear, passed through the lobe of the ear, an earring of malachite ornamentations, and often with an additional long pendant. It is usually of brass or silver, and occasionally of gold. More common than the silver earring is the brass or silver charm box, frequently containing a likeness of Buddha, which nearly every Tibetan carries slung round his neck." The women of certain Dakaits, or robbers, with whom he traded near the Manasarovar Lake, had their hair plaited into numberless little tresses, brought up and fastened in a graceful curve over the head, kept firm by a red turban. They wore large earrings of gold inlaid with malachite. At a Tibetan serai he met a number of Tibetan women who wore brooches, rings, and earrings of brass or silver inlaid with malachite, some of which he illustrates. For example, there is an earring with a little rhomboidal star. Some are set with malachite in pieces, or in a paste, as an oblong brooch with semi-circular projections. There is also a flat silver charm with engraved lotus and leaf ornament. He remarks the predisposition to the triangular, square and lozenge outline, with special inclination to geometrical patterns; which, he observes, is a tradition probably inherited from their Moghul ancestors.

At p. 7, Vol. II., is an illustration which shows clearly the plain ivory rings which enrich the pigtail of the Tibetan young man. Silver filigree work seems to be made only at Lhasa and Shigatze. The "head-dress of the Tibetan woman is curious, the hair being carefully parted in the middle, and plastered with melted butter over the scalp as far down as the ears; then it is plaited all round in innumerable little tresses, to which is fastened the Tchukti, three strips of heavy red and blue cloth joined together by cross bands ornamented with coral and malachite beads, silver coins and bells, and reaching from the shoulders down to the heels. They seemed very proud of this ornamentation, and displayed much coquetry in attracting our notice to it. Wealthier women in Tibet have quite a small fortune hanging down their backs, for all the money and valuables earned or saved are sewn on to the Tchukti. To the lower end of the Tchukti one, two, or three small rows of small brass or silver bells are attached, and therefore the approach of the Tibetan dames is announced by the tinkling of their bells, a quaint custom, the origin of which they could not explain to me, beyond saying that it was pretty and that they liked it." His illustration (p. 57) shows a far more elaborate Tchukti than that usually represented. He also has a portrait of a Lhasa lady "who wore her hair, of abnormal length and beauty, in one huge tress, and round her head, like an aureole, was a circular wooden ornament, on the outer part of which were fastened beads of coral, glass and malachite. The arrangement was so heavy that, though it fitted the head well, it had to be supported by means of strings tied to the hair and others passed over the head. By the side of her head, and hanging by the ears and hair, were a pair of huge silver earrings inlaid with malachite, and round her neck, three long strings of beads with silver brooches. Considerable modifications necessarily occurred in the garments and ornaments, according to the locality and the wearer's condition in life, but the general lines of their clothing were practically the same. Often a loose silver chain belt was worn considerably below the waist, and rings and bracelets were common everywhere."

At p. 101 he depicts the single earring worn by high officials. It is a kind of hook with bead ornaments as the pendant, and which terminates in the shape of a dagger point. Malachite, which he so often mentions, must be rough and badly-coloured turquoise.

In "Western Tibet, Nari, and the British Borderland," Mr. C. A. Sherring, I.C.S. (1906), remarks that Mount Meru (Kailas in the Heaven of Shiva) has square sides of gold and jewels. Its eastern face is crystal, the south is sapphire, the west is ruby, and the north is gold. (Waddell.)

The Bhotia women of Almora and British Garhwal wear much silver jewellery in the form of long necklaces of coins, &c., and shorter ones of beads, chains, amulets, and large earrings, with bracelets and finger rings; and in an illustration in his book there are also depicted, on the right shoulders of one of them, tusks of the musk-deer. The Bhotias of our hills are found all along our Tibetan border from Nepal on the east to Tehri State on the west, for a distance, roughly speaking, of thirty miles south of the border line, and at the mouths of all the passes into Tibet. In the matter of dress there is a great difference between the Western and Eastern Bhotias.

Gold ornaments are very common with the women of the west, whereas they are unknown among their eastern Bhotia sisters, except in a few of the very richest families. The hair of the eastern women is plaited into a tail which comes down to the shoulder blades, and in Chandans (the holy land of the Bhotias) a little lower, the front hair is plaited into slender threads (Tzi), which are very carefully arranged on both sides of the face, and a silver chaplet (known as Anjang) invariably holds the plaits in place. All women wear large quantities of beautiful silver jewellery, some of which hangs down in long tapering chains almost as far as the knees. (The big collar is very noticeable in all the illustrations.) Mr. Sherring observes that the Eastern Bhotias invariably put women in a high place, in this way differing radically from Hindus, who regard her as a chattel, and Buddhists, who let her rank among dogs. These Bhotias are of Tibetan origin, but are daily becoming more

Hinduised, though primarily they neither follow the Lamaism of Tibet nor the Hinduism of the Plains of India. The traders to one or the other country reverence its peculiar deities when there. They are not polyandrous. A widow throughout the whole of Bhot leaves off all jewellery for a year or more after her husband's death, and also the nath, or wedding nose-ring.

Gartok is the summer capital of Western Tibet. At p. 177 of Mr. Sherring's book there is a portrait of the "Chum" or Rani, wife of three brothers, the principal officials at Taklakot in Western Tibet. One of her husbands was the viceroy-elect. She wore a tiara of turquoise and coral, earrings of silver and turquoise, a silver charm suspended from the neck, and beads fastened to the waist. The Tibetans wear a silver casket with a charm on the person. The former being highly decorated, must be regarded as an ornament. The casket is square with an arched top. Another form of charm-casket is oblong with arch-shaped ends. It is often enriched with turquoises. Women also wear on the bosom a silver chatelaine, to which are attached such articles as an ear-spoon, tooth-pick, brush for cleaning jewellery, a flat instrument cleaner, thorn extractor, or tweezers for pulling out hairs on the face. The turquoise is the lucky colour and keeps off the evil eye.

Silver pendants with silk tassels and caskets for charms are made for ladies of position in Lhasa in Central Tibet. Chatelaines of white and blue beads and tiny brass bells are also worn at the side by women. The woman's tiara is made of red cloth and mounted with coral and turquoise, both of which are considered lucky. The women of the Dokpas or nomads, near the Manasarovar Lake, plait their hair into strings, which are fastened on to long ribbons of cloth ornamented with white beads and reaching to the ground. High officials in Western Tibet wear a long earring of turquoise, etc., in the left ear. The tinkling of the bells hanging from the waist of a woman can be heard a long way off. It is a common sight to see a man covered with charms—one for smallpox, one for accident, one for disaster in business, and so on. The whole nation is devoted to wearing earrings, finger rings, amulets, etc., set with the blue turquoise, which is a specific against the evil eye (but the blue must not have lost its colour), and the Bhotias do a large trade in this article.

The tea-cup, which is carried by Tibetans and is so much valued, is often made of onyx and jade, and is therefore an article of ornament. Among the Western Bhotias, before marriage a girl wears a nose ring called Bali; but after marriage and until her husband's death, she invariably wears the Nath nose-ring. Gold, called Horain, is put into a dying man's hand. The use of blue turquoise or blue beads is widespread. Thus, for example, in a paper on "Survivals of Primitive Religion among the people of Asia Minor," read before the Victoria Institute on March 18th, 1907, the Rev. G. E. White, Dean of Anatolia College, refers to the use of blue beads, which are worn by children in Anatolia in order to keep off the evil eye, the malign influence of which is so much believed in, not only in Asia but in Europe, as, for example, in Naples, where belief in the Jettatura, or "evil eye," is all-powerful.

In his work, "At the Court of the Amir" (1895), Dr. Gray observes that the silver and gold smiths in Kabul "make native ornaments similar to those one sees in India; broad, thin, perforated bracelets; studs for the nostrils, that the hillmen wear—this custom, however, is not so common as among the Hindus; necklaces of coins and discs, amulet boxes, belt buckles, and so on. Nothing original or peculiar to Afghanistan seems to be made." He refers to the treatment of disease by the priests by the "faith cure," which mainly consists in writing on a scroll one of the attributes of God, "the Merciful," "the Compassionate," or "the Restorer," which is rolled up in silk or leather, and bound on the diseased part of the body. If the patient is wealthy enough, it is enclosed in a little cylindrical box of silver made for the purpose. This, of course, may be made highly ornamental. Most children, even if healthy, have similar charms fastened to them. He noticed that the Sultana, or her women, fastened one in a gold cylindrical box on the arm of the little prince, Mohamed Omar, soon after he was born. Such charms protect from accident, or evil, or the evil eye. Something blue, especially the turquoise, is especially valuable for the latter purpose, and is worn by men set in rings, and by women or children in turquoise ornaments. They also wear blue beads. A little slave page boy from Kaffristan wore two large emeralds looped in each other by a ring of gold. He painted the portrait of the Amir himself in an otter-skin busby ornamented with a diamond star. On another occasion Dr. Gray noticed that the prince wore beautiful rings. The Sultana showed him her crowns; they were heavy, of beaten gold worked in intricate designs, and lined with velvet. One had ostrich plumes in it; another had common artificial flowers tucked in round the top.

Reference has been made in several places to the great partiality for turquoises in Tibet, Kashmir, and other parts of Asia, and to the fact that the best specimens come from Nishapur in Persia. Lord Curzon (at that time the Hon. G. N. Curzon, M.P.), in 1892, in his work on "Persia and the Persian Question," has some interesting notes on this and other subjects connected with jewellery, of which the succeeding paragraphs are a summary:—

Meshed is in close proximity to the famous turquoise mines of Nishapur, but all the best stones are bought at the mouth of the mines, and are exported to foreign countries, only the residue, apparently, being received in

Meshed. The mines are 36 miles N.W. of Nishapur. They are the source of 999 out of every 1000 turquoises that come into the market. The commonest slabs are converted into charms and amulets, "Arabic characters being engraved and gilded upon them so as to hide the flaws. A roaring trade in these trinkets is driven with the pilgrims at Meshed." Some other references to jewellery follow. He observes that in the new museum in the palace of the Shah in Teheran will be found the royal regalia, and an infinite variety of gems cut, uncut, or set in every variety of fashion. "A square glass case contains a vast heap of pearls, four or five inches deep, into which one can plunge the hand and spill them in cascades and handfuls. At the upper end of the room, beneath glass cases, are a number of royal crowns, dating from the Sevavean days to modern times, prominent among them being the mighty head-piece, pearl-bedecked, and with flashing jika or aigrette of diamonds in front, which is worn by the king at Noroz, and was so familiar an object upon the head of Fath Ali Shah, as depicted in the illustrations, English and Persian, of the early part of the century." The superb throne in the council chamber, the writer, moreover, proves not to be the Peacock Throne of the Moghuls. The Daria-i-Nur, or "Sea of Light," the companion stone of the Koh-i-nur, is said to have descended from Timur to Mohamed Shah, who was relieved of it by Nadir Shah, and it was worn in one of his bazubands or armlets by Fath Ali Shah, who had his name scratched upon it.

The Armenian women of Julfa wear broad girdles adorned with silver plates. The Bahrein banks are the richest and most certain for the pearl fishery on the Arabian coast of the Persian Gulf. Bahrein pearls are (speaking generally) "not so white as Ceylon pearls, but are larger and more regular in shape; while they are said to retain their lustre for a longer period. The merchants despatch them to the Indian market, whence a great many come back again to Arabia and Persia." Almost the sole work in the precious metals worthy of mention is the filigree work of Zángam.

The *Globe* of March 14th, 1907, quotes the following from the Central News:—"THE SHAH'S JEWELS. A COLLECTION WORTH £10,000,000. Vienna, March 14. A message from Teheran says that a careful inventory of the jewel treasure left by the late Shah shows that the value of the precious stones collected by him amount to about ten millions sterling. The collection contains a number of unrivalled diamonds and other stones. The old Crown of the Persian Dynasty holds a ruby as big as a hen's egg. A belt studded with diamonds, worn only on great State occasions, weighs 18 lbs., and is valued at several hundred thousand pounds. A sword with a diamond-covered scabbard is valued at a quarter of a million sterling. A remarkable feature of the collection is a square block of amber of 400 cubic inches, which, according to the legend, dropped from the skies at the time of Mahomet."

The turquoise has also become fashionable in Europe, and if suitably combined with other stones, and properly set, is worthy of its popularity. The Central Asian woman, however, spoils its effect by putting wrong colours in juxtaposition with it, and seems, moreover, to have no regard to perfection of its colour.

We find in most of the Indian languages a very large number of names of different ornaments, showing the great importance which is attached to the subject. Some of these, and of allied words, in languages used in the countries referred to in Parts IV., V., and VI., are given in the following lists:—

Kashmiri (Elmslie's Vocabulary).—Ornaments: gehna, manári. Earring: dejihur, kanadur, kanawáj, kanawol. Necklace: tasbi, mál, ságalar, kánth trut, kautmál. Bracelet: bungir, kaur, gul, kátsabungir, athakur, dodabungir, phalibungir, katsakar, shishi, gunus, kúr, kánkani, kangun, karelabungir. Bracelet maker: bungarigur. Bracelet seller, bungiriwóin. Anklet: godakur. Amulet: táwiza. Ring: nál, wáj, dáyira. Diadem or crown: gunda. Coral: ludir. Coral necklace: ludirimál. Crown: taj, juga, mokat. Woman's head-dress: zól, kasába. Rosary: tasbih. Tin or silver charm case worn by Musalmáns: dolnah. Band adorned with beads worn by Musalmán women: gunús. Lapidary: manár.

Bracelets and other ornaments are made of gold, silver, brass, copper, tin, and a fine kind of clay. Dr. Elmslie observes that probably the Kashmiris learned the use of the kángrí, or chafing vessel, from the Italians in the retinue of the Mogul emperors, showing how ready they were to adopt foreign customs. The Panditánis wear bells about the ankles. Kashmiri is a Prakrit or derivative language. It has been said that out of 100 Kashmiri words, 25 will be found to be Sanskrit, 40 Persian, 15 Hindustani, 10 Arabic, 10 Tibetan, Turki, etc. The words for jewellery are obviously taken, in many cases, from the different languages from which Kashmiri is derived.

The next list is of Panjabi words copied from the Dictionary of Capt. Starkey, published in 1849:—Earring, for men: wála, unut híán tóngul, múrkyá dhédo; for women: jhúbke, wálián, dudyán. Necklace: málá, kunthi. Armlet, for men: barwatla; for women, bájúband. Bracelet, for men: karrah; for women: churíán, ghókarú. Ring: chháp, chala. Rosary: málá, sirimuní, tasbih. Diadem: jigar, kalgi, tora. Crown of a king: mótakó. Ornament: banouna, sój. Jewel: tumba. Jeweller: jógrí bach.

The next list comes from "a Dictionary of the Pukkhto or Puksho Language, in which the words are traced to their sources in the Indian and Persian languages," by H. W. Bellew, of the Bengal Medical Service, which was published in 1867. The author observes in his preface that it is the language of the Afghans, and that most of the purely Pukkhto words are derived from the Persian, from which country, indeed, the Afghans appear to have derived most of their literature. Amulet: t'awiz, táwítak, amel, dawá, tilisur. Earring: chala, wálai, lakkhtai, barghwagai, deda, barghotai, mandaraí. Nose ring: pezwán, natkaí, chárgul, píshaí. Necklace: amel, kár, psol, badaí. Neck ring: ogaí. Armlet: maatkai, bázúband. Bracelet below elbow: báhú, bangrai. Bracelet at wrist: kangaur, karai, wakkhai, gajrai. Coral: marján. Crown: táj, khol. Finger ring: khamacha, guta, karai, tsalai, anrwat, shasht, ársái. Anklet or the feet: paekara, pakhwandai, páenzeb. Gold or silver smith or jeweller, zargar. Jewel: gáura, kálai, zewar. Gem: gauhar or jauhar. Pendant or tassel: zundai, zunbak. Pearl: marghalara, marwárid, durr. Ornament: zewar, kálai, gánra or gahana, zeb, zínat, andzor, kkhewa, singar. Head ornament: t'awiz, gul, dáraí, tík. Rosary: tasbíh, tasbe, (one bead) tasbah. Signet: muhr, ghamai.

The following words are taken from the English and Sindhi Dictionary of Capt. George Stack (1849). The Sindhi, he states, like the Hindustani, borrows from the Arabic, the Persian, and the Sanskrit, to an extent only limited by the learning and fancy of the writer. He gives only the common words so borrowed, besides those in pure Sindhi. Earrings or ornaments for the ear: duru, kewatí, panido, ludko, kudhlu, jhúmku, kurk, bilido, ganu, dedhi, chhali, chandrasena, wálí, mukri, chanwulu, deudhi, tanúdo, nakhi, bundidho, manru, bundí, wíndhi, changulu. Nose ring: nath, búlo. Necklace: háru, málá, kanthí, jawida (plural), kathmál, kandhi, kandhilo, chandanhár, dugdugí, sanghar, chapkali, durí, sapido, galpato. Arm ornaments: khanj, gubho, díridí, pato, bázubandu, banhín, bukí, bodíndo, chúrí, banharkhí, taithu, bánhúti. Bracelets: pahunchí, kanganu, bádolo, katiyro, chúri, chudo, kanginí, dastí, toku, manglín, mori, sanghi, sidhwáló. Finger ring (plain): chhaló; (with stone), mundí. Ankle ornaments: kutepto, ghinghira (plural), núro, pánzebu, do, chheri. Armlet: tabízu, kaunchu, taithu, phulu. Rings: wedhu, sustu, nahidyo, khírmundi, bíndo, bíndi, ánduthi, bichhunado. Toe ring: bichhunado, kichíndi, bandido, ániwato. A set of ornaments: sáhi. Ornaments for the person: gahu, gahuo, manyo, jewaru, thoku. Crown of a deity or bridegroom: mukitu, mutiku. A gem: jawahiru, ratnú. Sind, though in the Bombay Presidency, is, in many respects, more allied to the Panjab than to it, for which reason the list is given in this place.

Bellew gives the following names of ornaments in Brahoë, the language spoken in Baluchistan:—Sant, ornament; tábiz, charm; chhalar, signet ring; tik, seal; paura, earring; lik, ear-drop; phula, nose ring; durr, pearl ring; jamak, gold ring; dáwani, frontlet; tauc, necklet; chandanhár, necklace; daswána, armlet; bálúnk, bracelet; kangaur, wristlet; pádiúk, anklet.

The Persian names, which follow, are given in the dictionary of that language which was published in 1889 by Mr. A. Wollaston. It will be easily seen how many of the words in the preceding lists are derived from it. Jewel: jauhar, gauhar, sang-i-gímati, dar. Ornament: zivar. Jewel box: darj. Jeweller: jauharí, zargar. Jewellery, precious stones: javáhir. Ornaments of gold: zívarát, zívar-alát. Earring: halkah-i-gúsh, gushvárah, ávizáh. Nose ring: halkah-i-bíni, khazám, barsan (obsolete). Crown: táj, afsar, ikhlíl (pl. akálíl), daliún, matasal. Garland: dastah, ikd, manzúdah, taj-i-gul, zangír-i-gal. Tiara, as for crown: daihím, asábah (pl. asaib). Fillet: sar-band. Aigrette worn by women: titah. Royal, worn by men: jíká. Necklace: gardan-band, kaládah, galuband, tok (pl. atvák), ávizah. Armlet: bázu-band, dast-band, yárah, alangu. Bracelet: dast-band, yárah, dastáru, bázuband, sivár (pl. asávír), alangu (common). Girdle: kamar-band, hizám. Shoulder-belt: himálah (pl. himáíl). Anklet: pái-baranjan, pá-zíb, khalkhál (pl. khalákhil). Anklet of small bells: súsk. Ring for the finger: angashta, angashtarín. Signet ring: khátam. Thumb ring used by archers: shasht, angashta-vanah, zahgír. Watch chain: zanjír-i-sáat. Locket: múi-dán, zalf-dan.

Mr. David Fraser, the correspondent of the *Times of India*, according to the *Globe* of May 15th, in an interesting description of Meshed which he has sent to the former paper, observes that the walls of the mosque of the famous Imam "are adorned with the rarest trinkets and jewels; here an aigrette of diamonds, there a sword and shield studded with rubies and emeralds, rich old bracelets, large massive candelabra, necklaces of immense value Beyond are three doors; one of silver, one of gold plates studded with precious stones, and the third of carpet sewn with pearls." Here also are the ashes of the famous Kalif, Haroun-el-Rashid. The above quotation is interesting as shewing how an ancient custom in the East has survived, and the curious use to which valuables of all kinds are sometimes put.

DESCRIPTION OF THE ILLUSTRATIONS IN PART V.

PLATE 48.—323. Portrait of H.H. Maharaja General Sir Ranbir Singh, G.C.S.I., C.I.E., of Jamu and Kashmir, 1857-1885. The dominions of this important chief comprise Jamu in the plains, and Kashmir, Ladakh, Gilgit, Baltistan, &c., in the hills. The area is stated to be 80,9000 square miles, and the population 2,933,001. Srinagar, on the Jhelum river, is the capital of Kashmir. It had, in 1901, 122,618 inhabitants, and is the seat of the greater part of the art manufactures of the Happy Valley. The original portrait was painted by William Carpenter, and is one of the series of Indian life by him, which are exhibited in the Indian Section of the Victoria and Albert Museum.

PLATE 49.—324. Portrait of Maharaja Ranjit Singh, who founded the kingdom of the Panjab, and ruled from 1791 to 1839. He carefully avoided collision with the British power; but, after his death, two wars followed, which led in 1849 to the Province being annexed. The original portrait was painted by Jewan Ram, a native of Delhi, who accompanied the Governor-General (Lord William Bentinck) when he interviewed the Maharaja in 1831, at Rupar, on the Sutlej, in the present district of Ambala. On this occasion the Maharaja seems to have worn a good deal of jewellery; but one who was present at the great durbar of 1838, which took place near Ferozepur, at which the Governor-General (Lord Auckland) and the "Lion of the Panjab," as Ranjit Singh has been styled, exchanged visits, informs us that the chief hardly wore any ornaments, though his followers were decked with most valuable jewellery. Jaquemont, the French traveller and naturalist, also states that, as a rule, Ranjit Singh wore few ornaments. He thoroughly appreciated their intrinsic value, however, as is proved by the successful tricks to which he is said to have resorted in order to obtain the surrender of the Koh-i-nur diamond from Shah Shuja-ul-mulk, the unfortunate Afghan chief. From this point of view it may be said perhaps that the English were not less appreciative, seeing, by the third article of the Treaty at the annexation of the Panjab in 1849, that famous historic gem was surrendered to the Queen of England. Ranjit Singh was born in 1780. He was the grandson of a man who, according to one authority, from a "highwayman became head of the Sookar-Chukea misl," one of the twelve great confederacies of the Sikh nation. Ranjit Singh himself obtained a grant of Lahore from Zamán Sháh, the Duráni ruler of Kabul, in 1799, and finally established himself as ruler of all the Panjab, including Kashmir, to the north of the Sutlej river. Up to his death he remained on good terms with the British.

The figures in Plates 50, 51 and 52 are shewn in order to illustrate the ancient love of ornaments and the mode of wearing them in the East. It will be seen that the Indians are only following customs derived from the most remote antiquity. The religious images teach the same lesson as the sculptures of secular persons.

PLATE 50.—325. Figure of a king or Bodhisatwa, that is, a being who has arrived at supreme wisdom, and yet consents to remain as a creature for the good of men (Beal). From Jamalgarhi, Ancient North India. Presented by General A. Cunningham to the India Museum, and transferred to the British Museum. 326. Vishnu as Surya, the Sun. The ornaments are very fine. The image is an old one. The ordinary attributes of Vishnu are represented. Amongst the subsidiary figures, the Dwarf, Bawan; the Man Lion, Narsingha; and the Boar, Varaha, are prominent. The armlets, girdle, earrings, bracelets, and anklets of the god are ancient in form. The earrings and armlets of some of the minor figures are also old. From the Bridge Collection, British Museum.

PLATE 51.—327 is a bust of Akmé, daughter of Shamshigeram, son of Malku, son of Hedram; from Palmyra. British Museum No. 578.

PLATE 52.—328. Bust inscribed with the name of, the daughter of Ogailu Shalmáwi, the wife of Rabb-él-Yarha (No. 574, British Museum), from Palmyra (Syria). It was at its prime under Odenatus and his queen Zenobia, about 273 A.D., and was manifestly Grecian, though it is said to be the ancient Tadmor built by King Solomon. The profusion of ornaments is worthy of notice. The busts are stated in the British Museum Catalogue to be "specially of value on account of the minuteness with which the personal ornaments and details of dress are sculptured." They represent persons living in the period of the Roman Empire, about B.C. 200—A.D. 200.

PLATE 53.—Filigree work. The principal example in this plate is No. 330, a necklace or chandanhár from Narpúr in the Kangra District. Mr. Percy Brown, to whom I am indebted for so many of the excellent photographs which have been reproduced in Parts IV. and V., informs me that No. 330 is a very fine specimen, which he has only recently acquired while on tour in Kangra. He adds that the workmanship is very fine indeed. The ornament is all silver, without stones, jewels, or any other material. For purposes of comparison, four specimens of filigree work, from the Indian Section of the Victoria and Albert Museum, are illustrated in the same plate, viz.: 329. A large button of silver; Icelandic, of the 19th century. 331. A brooch of silver; parcel gilt, ornamented with filigree and coloured glass. North German, of the 19th century. 332. A pendant with figure of St. George. Maltese; 18th century. 333. A belt clasp of silver filigree. Icelandic; 19th century.

PLATE 54.—The objects in this plate were also taken from Mr. Percy Brown's photographs. 334. Hair pendant, paranda; silver. Lahore. This handsome pendant is one of a pair. It hangs over the ear, and is usually connected with its fellow by a chain or band, or it may be attached to a cap. 335. Hair pendant; silver gilt and enamelled. Mr. Percy Brown writes that this very handsome specimen was also recently acquired by him while he was in Kangra, the hill district of the Panjab, which is now noted for its tea gardens, and was formerly the seat of an ancient and important Hindu Raja. It is hung on the back of the head by a plait of hair, and is rather uncommon. 336. Bracelet or Pahunchi of gold filigree plaques or buttons from Delhi. This is a specimen of the work which is so like that of the Etruscans. 337 and 339. A pair of nose rings, Bulak. The thin hollowed-out leaves are noteworthy. They are conventionalized forms of the pointed leaves of the pipal or *Ficus religiosa*, the sacred fig of India, each of which moves with every breath of air, and, as some believe, witnesses to any evil committed beneath the branches of the tree. For this reason, it is said, business cannot be done under a pipal tree, because without lying the trader cannot sell his wares. The bulák is usually suspended from the septum, or central nasal cartilage. The examples are of gold set with gems, and come from Kotli in the Kangra District of the Panjab. 338. Amulet of gold, Tawiz, from Hissar. It represents the goddess Devi, or Bhavani, carrying a trident.

PLATE 55.—From original photographs by Mr. Percy Brown. 340. Nose ring, Bala; gold. Crescentic shape, with numerous small pendants (probably rough pearls and small emeralds, with rubies, or spinels). Lahore. 341. Earring, Jhumka dhedu (elsewhere called Karanphul with Jhumka); gold. Probably set with flat diamonds and rough pearls. Lahore. 342. Nose ring and chain, Nath dhaga; gold and pearls. The delicate roses of the chain and the hollowed-out leaf pendants are worthy of note. 343. Head-dress, Chhabba; silk, gold and pearls. Worn by Uch girls. Lahore. 344. Head ornament, Chaunk; gold embossed. Lahore.

PLATE 56.—The illustrations in Plates 56, 57 and 58 are taken from ornaments obtained from Mahadoh Ju, one of the principal silversmiths and jewellers in Srinagar, the capital of Kashmir. 345. Back view of a silver thumb ring, Anawáji. In the front is the usual mirror. 346. Bracelet, Bawit, Bangari; silver. It is composed of curiously articulated pieces. 347. Bag or purse, Kalda or Kacheri (literally a treasury). Silver filigree with plaited chain. 348. Necklet, Halkaband; yellow base metal and imitation rubies and emeralds. Composed of plaques, which are strung on thread and backed with cloth. They interlock, being made up in accordance with a common but ingenious plan. 349. Finger ring, Zigré. A flat silver band pierced to form a floral pattern. 350. Ring for the thumb, Neuth; silver, set with seven common stones, turquoises and red spinels.

PLATE 57.—351 and 352. A pair of silver earrings, Kana wáji. 353. Necklace of silver amulet cases strung on thread; Dolnaráj. These cases sometimes are enamelled. The trellis pattern filled with sprigs is common on textiles and in metal and wood work in the Panjab. The copper doors of the famous Durgah Saheb, or the Sikh temple at Amritsar, are thus ornamented. 354. Tooth-pick of silver, Danda Khilál. The wheel-like flower in the centre may represent the motion of the sun. 355. Bracelet or Halkaband; silver, with boss-like ornamentation. 356. Triangular head ornament. A silver case set for a charm. It is hung on the turban. The present example was set with false red and green gems. 357, 358 and 359. Three small silver charm cases, Tawiz. These are usually suspended on a thread which is worn as a necklace. All these examples came from Kashmir, and were obtained through Miss E. Gordon Hall.

PLATE 58.—Kashmir ornaments. 360. A cap with two jade or plasma and three silver enamelled charms, Top, Topi, Tomará, and Galtan. There are also two flat circular pendants, embroidered, and set with false pearls. True jade, and if that is too expensive false jade or plasma, are much admired all over Central Asia. The silver ornaments are boldly cut and embossed and rudely enamelled. 361. Cap with silver charms, Topi, Tomará, and Galtán. The three triangular charms are of characteristic Central Asian form. They are really boxes made to contain charms which are written on paper or parchment. The two other ornaments are made up of a crescent and figures of the pine or cone form, which is so often represented on Kashmir shawls or other art work. The crescent, although so often regarded as a special Mohamedan symbol, was derived by the Turks from the Byzantines, and was a Christian emblem. It is, moreover, associated with the Hindu god Shiv, or Mahadeo. A great deal of lore is associated with it, as well as with the cone pattern, which has also been derived from the windings of the river Jhelum at Srinagar, as seen from the Takht-i-Súlimán, the temple on the hill which overlooks that city. There are also two circular pendants, like those of No. 360.

PLATE 59.—Unfinished gold ornaments, chiefly intended for the use of women, which are in the Indian Collection at the Victoria and Albert Museum [979 to 986]. They come from Aksu, an ancient city of Eastern Turkestan (lat. 41° 9' N., long. 79° 13' E.), formerly called Arpadil or Arbadil, on the left bank of the Aksu Daria, a confluent of the Tarin river, and are included in Part V. because the place has some interest to Indians, as it was a Moghul capital before the days of the great Timur, the invader of India, and it is still celebrated for

some interesting manufactures. Timur, as was noticed in an earlier number of the Jewellery articles, was responsible for a good deal of the migrations of art workers in the East, and might easily have transferred some skilled jewellers and goldsmiths to or from India. 363 and 365. Cap Ornaments. 364 and 368. Scarf Ornaments. 366, 367, 369, 370 and 371. Dress Ornaments. 362. Forehead Ornament in three parts; lace pattern.

PLATE 60.—On page 45, Part IV., in dealing with the important subject of seals as ornaments as well as essentials in the case of men in the East, it was noted that some illustrations of Ancient Egyptian, Sassanian, and other seals would be given in the present number of the Journal. Plate 60 is therefore included in accordance with the above statement. On page 51 of the same part, in discussing the art of damascening, reference was made to two famous specimens in the British Museum, which proved the great antiquity of the art. These objects are also illustrated in Plate 60. 372. Bronze ægis (shield or protection) of Rá, inlaid with gold, from the bows of a sacred bark; on the front, inlaid in gold, is the cartouche, the prenomen of Apries, King of Egypt about B.C. 590. Presented by Professor Petrie, 1885. [British Museum label, No. 29 (16,037)]. The damascened work on the base and cartouche are specially prominent. 373. Bronze figure of a king; XXV. Dynasty, with feather work tunic inlaid with gold, in the character of AnHer. Fine work. [B.M. label, No. 32 (2277)]. 374. Carnelian Pehlevi seal; described on page 45, Part IV. B.M. No. 380. 375. Impression of 374 on plaster. 376. Carnelian seal; probably Parthian; the property of the author. The diadem, or fillet, is well marked. Seals such as this are found in the ancient Bactria. 377. Ring; gold filigree. Probably Indian. Victoria and Albert Museum, No. 5. 378. Signet ring; gold; Hindu. The device appears to be Lakshmi or Shri, goddess of Fortune, wife or Shakti of Vishnu. V. and A. Museum, No. 1014. 379. Signet ring; Persian. V. and A. Museum, No. 1013. 380. Impression from a carnelian seal engraved for the author in Delhi to commemorate the two great gatherings, the Imperial Assemblage of 1877 and the Coronation Durbar of 1903, at which he was present. It is a good example of the work of the Delhi seal engravers, who have for centuries been famed for their skill. The inscription is as follows;—"rasta mujib-i-raza-i-khudast" (Truthfulness is the means of pleasing God). Below it are the dates 1877 and 1903 and the place Delhi. 381. Impression of the seal of a Moghul emperor, photographed from an Imperial grant to the Maharaja of Jaipur. The following is an explanation of the Persian inscriptions on the seal, for which the author is indebted to Sahebzada H. Wahid. The inscription on the crown of the seal is as under:—"Hu-ál-ghalib" (God is the conqueror, or above all). The centre of the seals contains the following inscription:—"Mohammed Furrokh Seer-Ibn-Azim-ul-Shan. Abu Zaffar-Moin-ud-din Alumgeer Sani. Badshah Gazi." Dated 1125 Hijra, or A.D. 1714. The seal is a kind of genealogical seal of Furrokhseer, as under:—Furrokhseer, son of Abu Zuffer Moinuddin, son of No. 1 (the first small seal to the right of the crown), and so on round the seal. 1. Shah Alum Badshah; 2. Alum Geer Badshah; 3. Shah Jehan Badshah; 4. Jehan Geer Badshah; 5. Akbar Badshah; 6. Homayoun Badshah; 7. Baber Badshah; 9. Sultan Abu Sayid Shah; 10. Sultan Mohammed Shah; 11. Meeran Shah; 12. Amir Timur Sahib Quiran (Tamerlane). The inscriptions which record this elaborate genealogical tree cover a period of over 400 years. They were cut in steel, but smaller ones are carved on carnelian stamps or brass seals, and in the latter material, are in use in many offices in the Native States in India to this day. The royal seal is usually under the custody of several officers, all of whom must be present when the seal is used, because it is kept in a series of bags, each of which bears the separate seal of one of those guardians of the royal signet. In like manner the keys of the royal treasury, or of such departments as are under *khás mohr* or royal seal, are kept in a similar series of covers. The royal seal, being so large, is not kept like that of an ordinary individual, as an ornament to be worn on the finger or suspended from the neck. The royal seals are described in the *Ain-i-Akbari*, or Institutes of the Emperor Akbar. Maulána Maqsud, the seal engraver, cut in a circular form upon a surface of steel, in the Riga character, the name of His Majesty, and those of his illustrious ancestors up to Timurlang. There were other seals, as, for example, the one used for judicial transactions, which had the following verse round the name of His Majesty:—

"Rasti-mujib-i-riza-i khudast,
Kas nadádan kih gum shud az rah-i rast."

("Uprightness is the means of pleasing God; I never saw anyone lost in the straight road.") The first portion of this verse is cut on the seal No. 380, Plate 60. The large seal was at first only used for letters to foreign kings, but afterwards employed for *farmán-i-sabtis*, that is, for high appointments, grants, etc. The seal of the sovereign was put at the top of the *firman*. An account of famous seal engravers is given in the *Ain*. Some were famed for their work on the carnelian; and one, Maulán or Ibráhim, for engraving on rubies. He engraved the words "*l'al jaláli*" (or "the glorious ruby") upon all Imperial rubies of value. From this extract, it will be seen how intimately the art of the seal engraver is connected with the subject of jewellery and precious stones. 382 and 383. Ring and impression, from the British Museum collection, No. 861 (217). Device, bronze lion and star.

384 and 385. Ring and impression from the British Museum, No. 793 (290). Green jasper. Device, scarab with Bes-headed lion. Uræus with Shent. 386 and 387. Ring and impression, from the British Museum, No. 907 (237). Carnelian set in gold. Device, a winged bearded bust. 388 and 389. Ring and impression, from the British Museum, No. 878 (205). Carnelian. Device, two gazelles. 390. Hæmatite seal, similar to those which have been found in Asia Minor, and which are commonly called "Hittite." On two of the seals are religious scenes, in which a man is represented pouring out a libation before a god with two faces; and on the base, within a lace-work pattern, are remains of hieroglyphic symbols, which probably formed the name of the owner of the seal. The art seems to be the result of a mixture of Egyptian, Assyrian, and Asia Minor influences, and its probable date lies between B.C. 700 and 100. British Museum No. 1029.

LIST OF ILLUSTRATIONS.

48. H.H. Maharaja Ranbir Singh, G.C.S.I., of Kashmir. 49. Maharaja Ranjit Singh. 50. Carved figure and Sculpture. 51. Bust of the lady Akmé. 52. Bust of the wife of Rabb-él-Yarha. 53. Ornaments of silver filigree. 54. Hair Pendants, Bracelet, Nose Rings, &c. 55. Nose Rings, Earrings and Head Ornaments. 56. Thumb Ring, Bracelet, Bag, Necklet and Rings. 57. Earrings, Necklace, Tooth-pick, Bracelet, Head Ornaments and Charm Cases. 58. Two Caps with silver charms. 59. Unfinished gold ornaments for women from Aksu. 60. Illustrations of Damascening on Metal.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART VI.

THE BOMBAY PRESIDENCY; INCLUDING ADEN.

Mr. Cecil L. Burns, Principal of the School of Art in Bombay, in his Monograph on "Gold and Silver Work in the Bombay Presidency," includes jewellery. To his interesting publication the reader is therefore referred for much valuable detailed information on the subject, and especially on the processes of manufacture in the different districts. The illustrations of his paper, though on a small scale, are very clear and well executed, but unfortunately, the native names for the different specimens are not given, nor is the place of production. He regrets the absence in India of authentic examples of ancient objects wrought in the precious metals. The manufacture of silver and gold ornaments for personal wear in the Presidency, he remarks, is so universal that no district or city is without silversmiths who are more or less skilful in making the traditional ornaments which are worn by the different castes; and he adds that nearly every district has some characteristic local form. In common with all authorities on the subject, he refers to the fact that jewellery in the past afforded a ready means of storing up capital; but he believes that, with the increased security of the present day, there is less inducement to adopt this method of keeping superfluous wealth. Although he notes that the form and style of ornamentation, particularly in Kachh and Gujarat, have been greatly influenced by European (chiefly Dutch), Persian and Mongolian ideas, he considers that a reversion to the ancient types is observable, especially amongst Hindus in outlying places.

In Gujarat the jewellery is usually massive, and many of the ornaments are loaded with bells; but the richest inhabitants of such places as Ahmedabad wear ornaments into the design of which Western ideas enter more freely. The following paragraph I quote at length:—

"In the Deccan, the Marathas wear graceful head ornaments called *kitak*, *nág*, *chándani*, *phul* and *mohr*, and an armlet of a peculiar shape caused by giving it a bend to firmly grasp the arm. The Mohamedans and Parsís of Bombay have ornaments peculiar to themselves, the Mohamedans in the Moghul style of India, and the Parsís of the traditional forms of the Sassanian period in Persia, but wrought by Hindu jewellers. The Parsís have, however, during the last fifty years, almost completely given up their national jewellery in favour of that fashionable in Europe."

In the descriptions of the ornaments of the different districts, frequent reference is made to the proverbial dishonesty of the sonars, or workers in gold, and to the large amount of alloy they use. Old work is often broken up to be made into new forms and styles, and at each operation more alloy may be added. Designs are borrowed without skill and are often mixed with others in a most incongruous fashion, and almost everywhere the art of the jeweller is on the decline. Lists of ornaments used in different districts are given, but, in most cases, without such descriptions as admit of identification. Men are using much less jewellery than formerly. We must all agree with Mr. Burns in the desirability of endeavouring to indoctrinate the workers with a real knowledge of design, and appreciate the efforts of the Bombay and other Schools of Art to effect this end. The suggestion that a pattern book containing designs and working drawings of only the finest types of those articles which they may be called upon to make is also worthy of adoption, though it is doubtful whether it will suffice to greatly check the deterioration which is so regrettable. The village goldsmith is his own artist, and for him a pattern book would be useful, especially if it were edited, as it were, by someone in his district who is competent to select such examples as are suitable to the local styles and needs. In the large towns, where men work for dealers who employ artists, it is not the workman, so much as his employers and their designers, who need to be taught. It is probable that one of the best means of influencing them both is by establishing, as was proposed at the Lahore Conference of 1893, show-rooms in each large industrial art centre for the display of collections of typical and approved specimens of each industry, which should be revised and supplemented from time to time by skilled experts, such as the principals and teachers in the Schools of Art, acting in co-operation with local committees. Such practical museums would be invaluable to purchasers as well as to dealers and workmen, and particularly to the artists who design for them. Here, too, might be exhibited selected drawings, not only of specimens of art work, but such as would illustrate the modes of adapting natural forms to the various industries. Schools of

Art doubtless do an immense deal in teaching right methods to pupils, but unless the work of these pupils can be supervised for a few years, when they are beginning their independent careers, it is doubtful whether, under the conditions of modern trade and patronage, real progress can be made, or whether the degradation in Indian art, which Mr. Burns and other authorities so lament, can be seriously checked. In this article I include most of the lists of ornaments given in the Monograph, and supplement the descriptions by such information as is available.

Mr. Burns has not referred to the Arab influence, which must not be overlooked. In order, therefore, to serve as a guide to the reader, it is proposed also to add lists of Arab jewellery from the works of Lane and other writers.

The following is a condensed summary of Mr. Burns' lists, mostly of jewellery worn in Ahmedabad, with some modifications from the lists of Babu T. N. Mukarji and others.—Head ornaments worn by women: chak, mud, chandra kor, phul, ketak. Earrings worn by women: walio, nakhla, vela, machkania, tolia, kap, tongale. Earrings worn by men: bagdio, laving. Nose-rings: mavkis, walis, kanta, jado. Necklaces worn by both men and women: jumpio, gunthali kanthi, fulka kanthi, chapdauli kanthi, bugadanani kanthi, pashini kanthi, methini kanthi, mohan-mala jalini, mohan-mala chitreli, mankani, hira kanthi, sada-mankani mohan-mala, chandar-har-jawari. Necklaces worn by females only: kanthali, mangalutar (studded with jewels), chespatti (studded with jewels), kotnahar, tusi or patian, kali gunthi (studded with jewels), mankhini ser, ambluni ser, gulchhadi, kotni sali, madaha, jamkia. Armlets used by females only: wanka (studded with jewels), ghugri, surti ghugri, berkhi, bajolta, ghoda wanka, glo. Armlets used by males as well as females: kachan bachanno, wanka, dodi, kahá (studded with jewels), kachan bachanno wanka. Articles worn on the upper part of the arm.—Bracelets and bangles used by females only: chudo, chhund chudo, punian, dantin chudio ambadani (these four are ivory bangles covered with thin sheets of gold), bangdis (sometimes inlaid with copper), kadan tawshalan, kadan sadanalas kallio, kunkaniao, gujaris, jao, kerio (these six are sometimes inlaid with lac), sanklar, pohanchis. Bracelets used by males only: nangaru kallio, sanklan pohanchis. Finger rings used by both sexes: vitio (some of these are studded with jewels), bedio, ghoda. Girdles used by males only: kandra, siro. Anklets used by females only: gugra walla kalan, gajra, sapolia, ful sanklan (these four are mostly hollow), kadi sanklan, mograwalla sankla, bagaldanan sanklan, langar, bedi; the following are mostly hollow: kalla makaibhatnan, kalla hori-kani-bhatnan, kalla gokhru-bhat, kalla mograwalla, kalla chapnawalla, kalla ghanubhat, kalla gola pandadan, kalla surti gothavan, kalla jarbhat, kalla bajribhat, kalla amblavan, kalla jalinou. Anklets used by children and young boys and girls: todio, dhana, chhada. Toe rings used by females: anguthia, jotwan, manchhalio, satful, kayda, ful. Special caste or class ornaments.—For Brahmans; gold: kaliganthi, bangdis, sankla (bracelets), kanthis; silver: kalla, sankla (anklets). Mohamedans; gold: patias, bangdis, punchis; silver: kalla, sankla (anklets). Baniyas (merchants); gold: bangdis, hathana sankala, chandanhar, kaliganthi, gugario, kanthis of various sorts; silver: kalla, sankla. Kunbis (cultivators); gold: kaliganthi, patian, bangdis, sanklan (bracelets), kanthis; silver: kalla, sanklan (anklets). In Ahmednagar the Sonars make certain ornaments which require considerable skill, in which little hollow gold balls or ghugans are much used. These balls are filled with lac, and a triple row of them set in a pad of silk constitutes the wazratik, one of the most common neck ornaments of Hindu women. The addition of a row of ornamental flat rectangular pieces of gold called petya, above the three rows of ghugans, constitutes the thusi, which is consequently a more expensive ornament. Belgaum; all gold or part gold: tusi or gejjitikki, vajratiki, puthli, kudi, tolbund, kanti, gop, sari, tode or double kadis, patli, kankan, nagrachandra, pimpalpan and kosda, journal, naga murgi, net of gold wire; silver: jodai formed of kadis (hooks), panijan, nagamurgi, tolbund, hasali, bangdi, hollow vales, ghagrya, patti udidar.

A peculiarity of the Kanara district is that the people decorate their homes and titular gods in the temples with a number of gold and silver ornaments. Gold is never worn for the ornaments to the feet, except by Rajas, silver being substituted.

In Karachi the jeweller's trade is hereditary, and probably the standard jewels have varied little in shape for generations. The ornaments in daily use are the nath, or nose ring, made of gold (except by the very poor). Earrings, such as the paur, or gan, and for Bania men the dur, or kebtian, of gold. Two rows of gold beads strung on silk, the durhi, a woman's necklace. There is a gold pendant, or patli, on the lower thread. Poorer people wear a silver circle, or liás. Churis, or bracelets of gold, silver, or ivory are worn by women. Kangan: ditto of silver or gold. Numdis: rings of silver or gold for both sexes. Karis or anklets, bandras or toe rings, almost invariably silver, gold being never worn, for superstitious reasons, on the lower portions of the body. As I have stated in Part III., the latter idea is not universally correct.

It may be of use to note that the fact that glass and lac bangles are very brittle has sometimes led to the detection of crime, because they are easily broken in a struggle. Major Griffiths, in his work, "The Mysteries

of Police and Crime," narrates several cases of the kind, one of which is taken from Chevers' "Medical Jurisprudence of India." A woman, who had disappeared from a village, could not be found, until, in a field adjoining, the fragments of broken churis were picked up. On digging below, her corpse, bearing marks of foul play, was discovered. In another case, broken bangles found near a well were the means of bringing home the murder of a woman; and in a third, the murderess of a little boy was detected and punished partly on the evidence obtained from her broken ornaments. Amongst subsidiary uses of ornaments in the identification of Indians may be noted the following from "The Outlines of Medical Jurisprudence," by Gribble and Hehir. Necklaces of wood, seeds or nuts, if worn, usually show that the person, if a male, is a Hindu. Hindus pierce both ears, and pass the nose ring through the left ala or wing of the organ. If the septum is pierced the individual is probably a Musalman. An adult female without bangles is nearly always a Hindu widow or non-Hindu. The foolish practice of covering even infants with ornaments has been the cause of very much crime in India. Many children have been murdered for the sake of a few trifles.

When collecting material for the preparation of the present paper, being desirous of ascertaining what styles of ornaments were in vogue amongst Indians in different parts of the Peninsula, I applied to a few of the leading jewellers in some of the provinces for information and for the loan of illustrated catalogues of their wares. One well-known firm, in its reply, informed me that they never issued such lists, and continued:—"It is a fashion in India, specially in Bombay, to put on the ornaments made according to the illustrated catalogues received from London, etc.," but the proprietors offered to procure for me "a catalogue of the old-fashioned ornaments which were in the use of some Rajas and big people."

Nothing could more amply justify the illustration of genuine Indian jewellery than these words, and at the same time more emphatically prove how vast a change is coming over the time-honoured fashions and customs of the East. No doubt the jeweller was thinking chiefly of his richer patrons, but to a large extent his observations are true of the great majority of the people who are above the peasantry. It will be seen, later on, how the Parsis, for example, conform to this experience. With them, as with so many European ladies, the principal object seems to be to wear ropes of pearls, or parures of diamonds set in conventional and almost geometrical forms, obviously as a convenient mode of display of wealth, though it is veiled under the pretext of setting off the brilliancy and glory of the stones to the best advantage. The value of enamel, the beauty of contrasts of colour, the uses of historical settings, or of the naturalistic methods which are now being introduced by artists of the French schools, are all forgotten. How clearly is this shown, for example, in the illustrated catalogue, "Namuna-i-zewarát," published in Bombay by Onkarlal Shivilal Sharma in 1898, which "contains nearly 500 designs of various fashions in which different kinds of ornaments are made and used in different parts of India," which the author goes on to observe "are neatly made out to facilitate the work of an artist in setting the jewels at best advantage and the public to select the form and fashion of the ornament they wish to have."

The list includes many articles, conforming in some degree to the ancient forms under the old names, but the ordinary student can easily see that important changes have been made. The following are illustrations:—Under the head Shirpech (Sarpesh), below a row of diamond pentagons, a star, crescent, and a plume, we have a scroll on which are inscribed in pearls the words "God bless the Sovereign," and from it hang loops of larger pearls and big rough pearl drops. Amongst the necklaces (Kantha) are garlands of jewelled leaves, and flat torques with stiff pendent loops, set with cut diamonds, with pendent stars; jewelled peacocks with expanded tails, holding rows of pearls in their mouths; flat hoops with circles on which Hindi letters are outlined in pearls set in gems of different kinds, arranged not with a view to contrast or harmony of colour, but for cabalistic or superstitious reasons. Thus, in one we have the following nine gems (Nauratan):—gomedak (zircon), lasaniya (cat's-eye), saní (sapphire), hira (diamond), manik (ruby), moti (pearl), múngiya (coral), pána (emerald), pukhráj (topaz). In another, ruby, pearl, coral, emerald, topaz, diamond, sapphire, cat's-eye, and zircon. According, however, to the Manimála of Maharaja Sourindro Mohun Tagore, jewelled ornaments of this kind should be worn to ward off evil astral influences; thus, if the sun is evil, the ruby is propitious; if the moon, the diamond; or if Mangala, Mars, the coral; if Budha, Mercury, the zircon; Vrihaspati, Jupiter, the pearl; Sukra, Venus, the cat's-eye; and Rahu, the ascending node, the emerald. The first seven represent also the days of the week, and protect on those days; and the emerald bestows wealth and eloquence, and preserves women in childbirth, besides having the quality of flying in pieces if the chastity of the wearer is betrayed. The topaz, which is added to these necklace stones, may procure a barren woman a child, and ensure fame, happiness, and length of days. The Maharaja quotes the Arabic and Persian writers as follows:—"It is simply an error on the part of European writers on jewellery to assert that the use of stones externally or internally has no practical influence over the human body or mind." As these views prevail all over the East, especially amongst women, an Indian jeweller, however much he may be enamoured of European designs, would be foolish to neglect the views of his

customers by not complying with them. Thus we find the modern Indian is eclectic, and is inconsistent enough to adopt what he considers most fashionable from the West while conserving the ideas of the East. The Maharaja shows how present-day jewellers have incorporated the views of Persian and Arabian experts into their own system, so that even the names of the gems they use are derived from the different languages used by the various authorities, thus making it difficult for a foreigner always to distinguish them. Fish, parrots, even the tortoise, and curious geometrical forms are found in the necklace designs, and are obviously the invention of jewellers who have nothing but novelty to stimulate them.

In the forehead ornaments we have crescents and true-lovers' knots, but in the watch-chains imagination most runs riot, especially in the sword, pistol, dagger, vase, powder-flask, or masonic jewelled pendants, and the chains of fish, flowers, leaves, crescents, birds, or double SS's. Even amongst such characteristically Indian ornaments as armlets, forehead ornaments, or earrings, oddities of all kinds prevail, the forms being such as usually admit of the utmost display of cut stones or pearls. European monograms on the earrings, locket, and sprays are boldly transliterated into the Hindi character, thus indicating more or less correctly, though unintentionally, the foreign character of the different designs. Some of these ornaments undoubtedly shew fertility of invention and are pretty, but there is little artistic merit or Orientalism in them.

Of some of the less Europeanized articles are the following :—*Dámni Tilak* : a forehead ornament or fringe, composed of a double central boss with projecting rays or leaves, a single string which passes back along the hair parting, two broad wings with drops, and a pendant which drops over the middle of the forehead. *Tilak* : the central forehead pendant, with crescentic or star-shaped strings of pearls or other beads, which pass backwards along the hair parting. *Cháuks*, or hair-pins : in form Indian, which are broad and flat plaques, oval or round in outline. They are made up of leaves, scrolls, crescents, buds, stars, etc., of open-work. Some of the designs are clever. One of them introduces the Swastika (in India, the emblem of Sri or Lakshmi, the Goddess of Fortune) with flower buds. On this symbol it is proposed to write at greater length in the last paper of the series.

The page devoted to nose rings is rather interesting, as shapes in vogue in different parts of the Peninsula are illustrated. They are as follow :—1. A circular ring with large pearl cluster on one side, three round gems below, and a bell-shaped (*jhumka*) drop; from Marwar. 2. An oval ring, the long diameter being horizontal, with a side cluster of larger pearls and ovate diamonds in the centre, and five or six drops near the end loop. *Dakshini*, or from the Deccan. 3. Similar to No. 2, but larger. Gujarati, from Gujarat. 4 and 5. The *Bulák* of North India, that is, a ring that is fastened by a small bar through the septum or central cartilage between the nostrils; from Madras. 6. A flat plaque of the shape of a bird with tail curved to end in a hook, which, after passing through the ala of the nose, catches in a ring at the end of three pearls which are attached to the head of the bird. It is set with cut diamonds. 7. Another Madras ring, with four diamonds as the outside of the circle, with three pearls and a small star nearer the hook. 9. A plain ring with the usual three large spherical gems upon it, and a drop of three or four oval pearls. A Musalmán ornament. 10. A nose ring similar to No. 9, but with heavier drops ending in a cluster; $4\frac{3}{4}$ inches long. Styled *Badshahi*, or Imperial. 11. A huge nath, $5\frac{1}{2}$ inches in diameter, with a ring on which are pearl drops near the hook, and three large gems with diamond flower and pearl drops further along the ring. Styled *Hindustani*. 12 and 13. Nose rings called *Navittha*, or "new style." Forms oval with the greatest length vertical. Large gems, drops, and flat conventional flowers. In No. 13 a bird is introduced into the ring. There are three *Nauratan* or nine-gemmed armlets (*Bhájuband*). All have tassels and strings as fastenings. In one the centre is a sun with rays encircled by scrolls all set with diamonds, and in the other is a central flat plaque set with the nine fortunate stones so often described, which, however, are here cut into geometrical forms. Most of the ordinary armlets which follow have a single oblong oval or octagonal plaque in the centre, or numerous flat diamonds.

A page is devoted to the *Tímániya* or fringe. The pendants (*padak*) are very varied, large and elaborate, but not characteristic. *Bánk* or *Wank* : semi-circular or curved bands worn on the upper arm. These are ribands or bands of gems, some of which have drops or clusters of drops of different forms. One has a central plaque, and the monogram *Sri* or *Shri* in Hindi letters, to bring good luck. Two plates are given of what are termed "Males' hand rings," or "*Hathon-ke-Kare*," that is, bangles or anklets of gold terminating in the heads of elephants, tigers, sea-monsters, birds, to jewelled balls, etc., of which more will appear in the last part of this work.

There is nothing very original about the belt-clasps, *Kamar Patti*, some of which have sporting subjects, a tiger, an elephant, a horse, etc., in gems, either in enamel, or engraved on the central plaque. Some of the belts are simple open-work floral wreaths set with gems, and are evidently reproduced from European originals. Possibly the whole of the illustrations were drawn by a clever School of Art student. The earrings are endless, but European, as some have English monograms in open-work gold; others, as, for example, a parrot perching on a mango, shew the Indian artist. The locket is not dissimilar and indicate the cosmopolitan jeweller. Thus

we have the "Shri" on a case like a match box, with a lovers' knot above; also a case with the Prince of Wales' feathers above and the monogram A.S.; or one with a bee in a frame; and so on. The leafy jewelled sprays are very similar, and so are most of the *múgats* or crowns or tiaras, and the crests or *kalangis*, though the latter sometimes assume the form of the central part of the typical Indian *sarpesh*. These latter ornaments admit of a great display of jewels; so do the combs, *kangsi* or *kangi*, all of which are flat and some are double. The author concludes with two pages of Bengal earrings, or *kankálá*. These are very large plaques which generally assume the form of a mango reversed. They are perforated into elaborate floral patterns. Some are crescentic, and in one the effect is produced by using two fishes. He concludes with a couple of *chhapkas*, or elaborate tassels for the side of the head, but his artist promises us another volume.

All through the past ages it is probable that there has always been a strong inclination to follow, to some extent, the fashions which have been introduced by conquerors or by travellers from distant countries, but in the end the conservatism of the Hindu has prevailed. Something new has been absorbed and thus we have in jewellery, as in many other things seemingly of more importance, an epitome of history. It is doubtful, however, whether there has ever been such changes as we see around us at the present time, for, in addition to the facility of communication which is making the world one, we have mechanical production and the love of variety, which are destroying all race peculiarities and customs. From this point of view, the modern Indian jeweller's pattern book no longer reflects the thought, the history, or the customs of the people, and has thus, therefore, lost much of its interest.

The influence of Arabia on certain parts of the Bombay Presidency has been great. Aden, on the Arabian Peninsula, which politically is connected with the Government of Bombay, is, of course, chiefly inhabited by Arabs or others who follow most of the customs of their neighbours. There has, however, always been considerable trade intercourse between it and the countries on the north and east of the Indian Ocean and the west side of India, and many Arab soldiers and chiefs have served for a long period in the latter country, and particularly in the Hyderabad State. Moreover, as we well know, continual communication by sea has for many centuries subsisted, by means of the venturesome Arab sailors of the Persian Gulf and of other parts of the Arabian Sea, between India and Persia, Arabia, and the West of Africa, and in later times much of this trade was conducted by the Portuguese. The overland route to Europe is, of course, well known to have been carried on for a long period, chiefly through the Venetians, the great agents of communication between the East and West, and thus, of course, European ideas for ages have entered into India by its western coasts. It will not be thought wonderful, therefore, if the jewellery of Western India has been much influenced by the countries to the west beyond the seas.

There is a very good, though brief, account of the ornaments worn by females in Egypt, in Appendix A of "The Modern Egyptians," by Lane (1904 edition), which is really a descriptive list of Arab jewellery. The following is a list of the ornaments there described:—The "*kussah*": generally from seven to eight inches long, composed of diamonds set in gold, and sometimes with emeralds, rubies, and pearls, having drops of diamonds or emeralds suspended from it. It is worn on the front of the head, overhanging the forehead. The "*enebeh*," a similar ornament, fourteen or fifteen inches long, which goes half round the head-dress. The "*reesheh*" (feather), a sprig of diamonds set in gold or silver, worn on the front or side of the head-dress. The "*hilál*," a narrow crescent of diamonds set in silver or gold, worn like the "*reesheh*." There are several kinds of pendent ornaments worn on the head, some of which have small stones or a peculiar little drop called the "*bark*," or emeralds suspended from them. The "*bark*" is one of several kinds of characteristic little ornaments which are attached to large pieces of jewellery. It is a little ovate or obovate flat gold plate hung by two small rings. The "*másoorah*" is a small gold tube, $\frac{3}{8}$ in. long, which is used in the same way. The "*habbeh*" is a cube with the angles cut off. Coins are often suspended from these little ornaments, or a "*shiftisheh*" of open gold work with a pearl in the centre. Ornaments shaped like flowers or butterflies are also worn in the hair. Earrings, or "*halak*," are of great variety. Emeralds, if used, are pierced in the middle and so are spoiled. Rubies are often set in filigree. Necklaces, "*ekd*," are of many kinds also. The beads rarely extend more than ten inches in length. The central bead or ornament in a necklace usually differs in size, form, material and colour from the others. Diamonds and pearls are most worn by ladies of position. The "*libbeh*" is composed of hollow gold beads, with one of coral or a gem in the centre, and is worn by the lower and middle classes. Some have barley-shaped drops; other necklaces are long, reaching to the girdle; others are composed of coins. Finger rings are usually clumsy in workmanship and contain bad jewels. Bracelets are jewelled or of plain gold, usually soft Venetian, so that they can be pulled apart to fit the wrist. Some have a simple twist; others a more elaborate one; others are somewhat flat. Many small ornaments, also the *bark*, *másoorah* and *habbeh*, are attached to the black strings woven into the plaits of the hair. They are usually an inch apart, and thus a full-

dressed plait or tail of hair may contain 900 little ornaments or more. These tinkle as the lady moves. Anklets are of solid gold or silver. They are often very heavy, and ring as the wearer walks. They are often round and have chamfered knob ends. The "hégab," or amulet, is worn by children as well as women. Some are flat boxes, or plates; others are cylindrical, and often have tinkling "bark" attached to them, as does even the nose ring, khizám or khuzám, which is worn by some women of the lower class. A ring called "tok" is often worn round the neck by low-class women and children. It is of silver, brass or pewter, and is a simple ring with a loop and hook of twisted wire. The commonest materials are worn by the lower orders. Arab girls and young women often wear strings of bells on their feet, and khulkál, or anklets of solid silver, are worn by the wives of rich peasants, and iron ones by children.

The following miscellaneous notes refer to jewellery of the Hindus. Forbes, in his "Rás Málá," or Hindu Annals of Gujarat, remarks that in the territories of Hindu chiefs, Shúdras, or members of the menial castes, are not allowed to dress themselves in handsome clothes.

In the ordinary Hindu worship in a temple, as, for example, of Vishnu, the image of the god undergoes the same treatment as a human master would do. It is clothed according to the season, fed as rich men are, and like them, adorned with flowers and jewels. The treasury in a great shrine contains many magnificent sets of ornaments, some of which are of very old form and of much beauty. On special festivals the most valuable ornaments are worn. In the temples of Shiva and of other gods similar jewels are used, and the Jains also adorn the images of their saints, or Tirtankaras, with valuable ornaments.

Marriages are great occasions for display. In Gujarat, and indeed in many other places, the bride and bridegroom, if Brahmans and Baneahs, wear on the right wrist a bracelet made of beads, which they remove at the conclusion of the ceremony. Among the poorer classes of Hindus, the children are invariably ornamented with, at the least, necklaces of alternate gold and coral beads, which are borrowed, or frequently even hired. On the morning of the marriage-day, the bride is invested with her marriage bracelets, which are made of iron and coloured red. A Hindu wife, when expecting a child, some time before its birth has a bracelet fastened on the arm, to which is affixed an amulet to avert the evil eye, and while she wears it she is released from the performance of household duties. On the sixth day after a child is born, after worship, strings or chains of silver or gold, called "kandow," are tied round its loins, hands and feet. A dying Hindu is stripped of his ornaments, and his widow breaks the bracelets which were placed on her arms at the time of her marriage; but if she is wealthy, she replaces them with others of gold, but the Shástras forbid her to use any ornament. It appears that in Gujarat a widow under fifteen is allowed to retain her marriage bracelets for a few years.

It is said that Ranka, a native of Marwar, had a daughter who wore a gold comb set with jewels, which Raja Shíluaditya's daughter coveted. It was taken from her by force. A barbarian was paid a large sum to avenge her, who thereupon destroyed Ballabhipur, near Palitana, about A.D. 42 (really two centuries later). Towards the end of the ninth century of our era, two Arabian travellers visited India. One of them, Abu-zeid-al-Hassan, says that the kings of the Indies wore earrings of precious stones set in gold, and also collars of great price adorned with stones of divers colours, but especially green and red ones. Yet, he adds, pearls are what they most esteem, and their value exceeds that of all other jewels. They hoard them up in their treasuries with their most precious things. When Mohamad of Ghor took Somnáth, he found that the Raja wore amulets, necklaces of pearls, a waistband, a collar, arm chains, and a turban ornament. This observation shows that ancient Asiatic customs were as prevalent then as they are now.

In his history of the Parsís, Mr. Dosabhai Framji Karaka, C.S.I. (1884), gives some account of the costume of his people in India, which, he says, now differs from that worn by their ancestors in Persia and from that worn by their present co-religionists in that country. It is, indeed, clear from their history that, in that respect, as in some others, they have had to conform at different periods to the customs prevalent amongst the people with whom they dwelt. For example, when, as refugees from Persia, they were afforded an asylum, after a temporary residence at Diu, by the Hindu chief of Sajan, some twenty-five miles from Daman, about the year A.D. 716, they agreed to dress their females in the Indian fashion. The author says that the dress of both boy and girl up to the age of six or seven is the same, the girl being distinguished by her long hair and the ornaments for her person. When the girl is two or three years old, both her ears are bored, and rings of thin gold are worn in them. On festivals and birthdays the children are dressed in the best of rich and embroidered silks of variegated colours, and decked with gold and jewel ornaments. The men, he observes, are fond of decorating their fingers with gold and diamond rings.

The Parsis have imbibed the notion, originally imported from Persia itself, that it is sinful and contrary to religion to have the head uncovered, hence a male is never without his skull-cap, or a female without her "mathabana," which is a thin cloth of white linen of the size of a small handkerchief. This is particularly

unfortunate in the case of the woman, as her luxuriant hair is concealed and head ornaments cannot be used. These customs are, however, now somewhat less rigidly enforced. The ladies wear a richly embroidered "sari" or outer dress, which is sometimes fringed with deep gold lace. "On their wrists are displayed glass, gold or jewelled bangles, the latter being more generally worn on festive occasions. The glass bangles have always to be worn, and they denote that the lady is not a widow. In imitation of Hindu and Mohamedan women, the Parsi ladies were, until the last generation, in the habit of wearing a nose-ring. This ornament was made of three pearls in a gold ring an inch in diameter, one of the pearls being a pendant supposed to fall gracefully upon the upper lip; but their good taste at last led them to abandon the barbarous practice of perforating the nose." Parsi ladies possess jewellery worth from five hundred to twenty thousand pounds sterling.

Of miscellaneous references to ornaments we may note the practice of sending presents of rings, etc., by the wife's mother to the husband when her daughter is expecting the birth of a child. When the boy or girl is invested with the "sudra" (muslin shirt) or "kusti" (girdle), according to religious injunction, after its sixth year and third month, all the ladies present adorn themselves with their finest jewellery. At weddings, also, the women are arrayed in their best clothes and are decked with their most magnificent jewellery, and valuable ornaments are presented to the bride by her father-in-law.

Parsi women, in the earlier days, being very credulous and full of superstition, often made vows and offerings to Hindu gods and Mohamedan saints, and they and Parsi men were in the habit of wearing charms, amulets, and threads obtained from conjurors and magicians. These were formally prohibited in 1819, but again the bad custom revived, though now it has been almost entirely discontinued. A Government Commission, which made its report in 1862, ascertained that the usage had hitherto been that Parsi wives were considered as having separate property, to a limited extent, over the jewels and other possessions given them on marriage by their father's family.

The *Bombay Gazetteer* gives lists of Parsi ornaments, viz.—For men: jewelled gold and silver rings, watches and chains; for women: gold chains, necklaces, bangles, earrings and bracelets, silver bangles and bracelets, pearl or diamond bangles, pearl necklaces and earrings, and diamond earrings; for children: gold and silver bangles, earrings and finger rings, pearl earrings, silver belts and anklets. The ornaments of Parsis are costly. Widows, except on high days, wear only glass bangles or chitals. Valuable finger rings are given both to the boy and girl at a wedding, and also expensive jewels to the bride.

The Hon. Charles D. Poston, Commissioner of the United States in Asia, during the viceroyalty of the Earl of Mayo, wrote an interesting lecture on the Parsis. Of the Parsi ladies he says:—"They appeared as houris floating about the earth in silk balloons, with a ballasting of anklets, necklaces, earrings, and jewellery, intended, as may be the case with many other finely-dressed ladies, to bind them to the earth." He quotes a Parsi poem, in which a lover describes his fair one's charms:—

"My beautiful girl, my beautiful girl, your hair is plaited in forty tresses;
You wear a golden comb in your head and a silver buckle on your foot."

Again, of the black-eyed maids he writes:—"Their jewelled caps sit jauntily upon their heads, and their necklaces of pearls rival the snowy bosoms on which they rest. They dance to the music of the lute, keeping time with the bells on their golden anklets."

The following is a list of Parsi jewellery which has been received from Pandit Braj Balabh of Jaipur. The names are in Gujarati, the language adopted by the Indian Parsis:—Female ornaments. Worn on the wrist: 1. Bángdi; 2. Sánkaram; 3. Wára; 4. Raiphúl. Worn on the neck: 1. Sánkri, chain necklace; 2. Lokat, locket; 3. Moti-ka-Hára, pearl necklace; 4. Hírá-ka-Hár, a diamond necklace. Other stones are used, such as emeralds, and the names vary in consequence. There is also a difference in the number of strings and designs, but the principal word for such a necklace is always Hár. Worn on the ears: 1. Bálá Jora, a pair of earrings; 2. Laung-sone-ki-jarao, jewelled ear-stud. Worn on the fingers: Bíntí, rings. It is not customary for Parsi women to wear rings on the feet.

Sir Muncherjee M. Bhownaggee has favoured the writer with the following remarks on Parsi jewellery:—"Your information from the several sources you mention is quite correct. There are no head ornaments among Parsees; the reason being that one of the Zoroastrian ordinances enjoins the head being always kept covered. In fact, an orthodox Parsee would call it 'sin' for anyone to keep his head uncovered. That accounts for the usual headdress of Parsee women, which you must have seen, a mere white light cloth covering the whole head and tying up the hair at the back in a little ball. This being the usual cloth, you can understand why they have no head ornaments. Their usual ornaments, which are necklaces, earrings and bangles—they have none for the feet—are like their dress, changing with those associations under the influence of which they are known to direct their modes of life. In the past and previous generations these ornaments were similar to those of Hindoo

women. Only they were never as heavy or massive as of the Hindoos, but the style and workmanship were very much Hindoo. Later on, in the present generation, they are fashioned in the European style. In fact, most of the younger generation use European workmanship to the extent of having pearls and gems in their possession reset in England or France. Rings also they have been using, but the wedding ring as such is not in use among them, although young women now affect them in imitation of the English custom. Virgins and married women among them are known by their having on both hands cut glass bangles. Widows cannot wear them. On the death of the husband, they are deliberately broken. But widows may wear silver or gold bangles, generally a mere band with simple workmanship, if any. I do not know of any ornaments of classical form derived from ancient Zoroastrian originals. I do not know of any, and I am quite certain none such are in vogue for usual wear."

There is another very interesting, though small, community in the Bombay Presidency which preserves ancient customs, viz., the Bene-Israel, Yahudis, or Jews, who are divided into two classes, white and black. Their exact origin and date of first settlement in India are unknown, but, like the Parsis, they maintained their individuality chiefly by the adoption of many of the beliefs and practices of the people around them, though they have been won back in quite modern times to a more rigid adherence to their ancient faith. Their dress is partly Musalman and partly Hindu, and their ornaments are more or less those in vogue amongst the people around them. A rich man, in the neighbourhood of Puna, wears the gold earrings called *ámblás* hanging from the lobes of his ears, a gold chain or *kanthi*, and gold finger rings, and carries a silver watch and chain hanging from his neck. The women wear head, ear, neck and arm ornaments, and widows are not allowed glass bangles or the marriage lucky necklace, or *mangalsutra*, and nose ring. The wife of a poor man borrows jewels for festive occasions. A rich man's children have a full stock of ornaments, and few of any class are without them. A gold or silver ring is put upon the bride's first finger of her right hand at marriage by the bridegroom, and both are adorned with marriage crowns in accordance with the practice of the ancient Jews. Sometimes a boy gets several of them. They are made of beads of sandalwood-powder or of paper (in former times, it is said, of salt and sulphur in other countries). The boy's father interweaves these crowns with silver chains or false pearls. The girl has three or four green glass bangles fitted on her wrists. The boy also wears ornaments on his neck, waist, arms, and fingers, and the girl many jewels. There is one curious custom, similar to that adopted by the Hindus, viz.: if a woman has lost any children, the right nostril is bored, in order that if he is a boy the child may look like a girl; and if it is a girl, her left nostril is bored so that she may look ugly, or *khodele*. Again, the words "Adam and Eve away from hence," or "Tileth," Adam's first wife, are sometimes engraved on a silver plate and hung round a child's neck to avert evil. Written amulets are used for the same purpose and are suspended in a metal or cloth box from the child's neck.

In former times the Indian Bene-Israelites used to bore the cartilage of a boy's ears, but have now given up the practice, partly perhaps because they have come to know that the old Palestine Jews bored the upper ear as a sign of slavery. The girl's ears are bored, after she is three months old, in three places in the lobe and in two in the upper cartilage, and the holes are kept open by fine gold rings and with threads, as among Hindus. A Jewish widow, when her husband dies, breaks her bangles and black bead necklace. The above details are taken from the *Bombay Gazetteer*, which is full of most interesting accounts of the costume and ornaments of the many different castes and races that inhabit the Presidency. In Appendix D to Volume XVIII., Part I. of the work, for example, there is a valuable account of the origin of ornaments and a description of many of them, especially in regard to the exclusive caste of Chitpávans, who are Maratha Brahmans.

The chief ornament of the front hair is a cobra or *nág*, or a crescent moon, called *chándrakár*, of varying shape. A common form is a nine-headed snake, seated in the hollow of a crescent moon. Behind the crescent, almost on the crown of the head, is a lozenge-shaped plate of gold with a raised central boss. It is about an inch across the middle, and is known as the *ketak* or *kevda*, that is, the flower of the sweet-smelling *Pandanas*. Behind it a woman ought to wear a star or *chándani* ablaze with precious stones. Those who are not rich enough for the latter wear a plain gold *chándani* or a *rákhdi*, a gold circle about twice as big as a rupee, with a raised ornamental central boss. Very rich women sometimes wear, on the right of the *nág*, a *surya* or sun, and in the left a *chandra* or moon.

Young married girls sometimes wear nine golden ornaments on the falling plait of the *nág gonde*; they are often conventional spangles only. These ornaments usually represent certain plants or animals. They are probably spirit-scaring jewels, and, according to the writer of the Appendix, like many other ornaments, suggest their origin in grass ornaments or in the holy fruits and flowers of the Hindus which are used for similar purposes. Amongst these he mentions the *tulsi* (*Ocymum sanctum*), sacred to Vishnu. A necklace of beads of the wood is worn by devotees of that god, and an ornament called *tulsi-patti* or *thusi*, by Hindu women. The sacred

grass durva is also worn in the form of rings to frighten away spirits; also rice beads, or earrings called bugdi having that form. Children wear a necklace of bajarbattu beads to keep off the evil eye, and shreds of the palm leaf are also worn in the Konkan for similar purposes. The strip of the palm leaf is the origin of a favourite pattern of a Hindu gold bracelet. A tiger's claw enclosed in gold or silver is tied round a Hindu child's neck to ward off spirit attacks; and the ivory pátalis or bracelets of Hindu women are, for the same reason, more potent than those of metal or gems. Other things, which early men supposed to be lucky, have lasted into metal ornaments, as the knot and black bead, the gánthale or knotted necklace, and the gantha or knotted earring. Black beads are spirit scarers, and the regular marriage necklace of a Hindu is made of these. Iron, silver, gold and precious stones are all spirit-scaring. Many illustrations are given to shew that ornaments are as much used to avert evil influences as for show. Plough handles, maces, ladles, and other common objects are in the same manner decorated with necklaces and bracelets to bring good luck. Amulets are all of this class and are in universal use throughout the East, and, one might add, have hardly died out in the West.

This most interesting paper concludes with a paragraph on Tattooing, which, formerly done, it would seem, for luck, has now passed into decoration or ornaments.

One very valuable feature of the Gazetteer is that it gives lists, with cost, of the ornaments worn by the various castes for men, women and children in different positions in life. Thus, for example, in the case of the Chitpavan Brahmans, the list is as follows:—

MAN'S ORNAMENTS.

Article.	Rich.			Middle.		
	No.	from	to	No.	from	to
		Rs.	Rs.		Rs.	Rs.
Necklace, Diamond ...	1	1000	1500			
„ Pearls ...	1	1000	1500			
„ Gold ...	1	400	500	1	100	200
„ „ ...	1	200	400	1	100	150
„ Sikali ...	2	200	400	2	100	200
Armlet, Pochi ...	1	30	40	1	15	25
Diamond ring, Anguthi ...	1	100	1000	1	20	50
Gold Ring ...	2	50	100	2	30	40
„ Pavitrak ...	1	20	30	1	20	30

BRAHMAN BOYS' ORNAMENTS.

Article.	Rich.		Middle.		Poor.	
	from	to	from	to	from	to
	Rs.	Rs.	Rs.	Rs.	Rs.	Rs.
Earrings, Gold and Pearl. Chikboli ...	40	100	15	50		
„ „ Chavkade ...	25	75	15	30		
„ „ Kuduk ...	8	12	3	7		
Necklaces, Gold, Hasli ...	50	150	50	75		
„ Silver ...					10	15
„ Gold, Tait ...	25	50	25	30		
„ Silver „ ...					2	5
Bracelets, Gold, Tode ...	150	200				
„ Silver „ ...			15	25	8	15
„ Gold, Kadi ...	150	200				
„ Silver „ ...			15	25	5	15
Girdles, Silver or Gold, Sakhli ...	10	15	6	10	2	6
„ „ Kargota ...	10	20	10	15		
Anklets, Silver, Tode ...	30	60	20	40		
„ „ Vále ...	8	10	5	8	5	8
„ „ Todiya... ..	10	20	10	20		

Rich girls wear the gold hair ornament, phule; gold earrings, bughdya; gold necklaces, tait and hasli; gold bracelets, bindli and mangatya; silver girdle, sakhli; silver anklets, tode, vale, and todiya; total value, Rs.188 to Rs.410. Middle-class girls wear similar ornaments worth Rs.144 to Rs.244; and poor girls the gold phule, bughdya and taiti, and silver hasli and tode, worth all from Rs.26 to Rs.44.

The value of a woman's ornaments varies from about £150 to about £750. Even the poor wear as much as possible, shewing the importance attached to such articles, whether we regard them as being intended for display, or to avert evil, or for the more prosaic but perhaps most weighty reasons, viz., as a safe investment and surety of respect for the woman. The details are quoted in full, as they are instructive.

HEAD ORNAMENTS.—Chandra kor, the quarter or crescent moon; phul, or flower; ketak, the flower of the *Pandanus odoratissimus*; rákhdi, a flower-shaped ornament; mud, shaped like a cone; phirkiche phul, or the screw ornament shaped like a flower; agraphul, the last flower. Total value, £3-18s. to £13-6s.

EAR ORNAMENTS.—Bugdis; bális; kudi; kurdu, a sacred grass of gold and pearls; kap, literally a slice. Total, £14-12s. to £84-10s.

NOSE ORNAMENTS.—Nath, a gold nose ring set with pearls. £1-4s. to £50.

NECK ORNAMENTS.—Mangal sutra, the lucky thread of black beads; chandrahár, a string of crescents; vajratik, literally thunderbolt spangle, perhaps a "lightning guard"; putlyache; gathle, a necklace of gold coins; kantha, necklace of gold and pearls; ekdani pot, the one-grain necklace of glass beads with a large central stud; sári; thusi, representing either a wheat ear or the tulsi leaf; vindivijora, literally a thumbscrew; and jhondali pot, literally millet grain string, in shape like a row of millet grains. Total, £64-4s. to £285.

WRISTLETS.—Rui dhul kákne, literally a thread of rui or *Calotropis gigantea* flowers, in form like the rui flower, one of the holiest and most spirit-scaring plants; gold bangles or bangdis; chand; putlis; todas or cords, a rope-shaped ornament; got, literally a circle; and vaki, literally a crook, or curved ornament with or without diamonds. Total, £81 to £315.

FEET ORNAMENTS.—For the ankles, todas or ropes of silver; and for the toes, jodvas or double rings; phul, or flower rings with a knob or boss; gend, a flower in shape like a gonda flower; and másoli, in shape like a fish. Total, £1-8s. to £4-2s.

The writer adds:—"The names of the ornaments are interesting. Several of the names shew, and several of the forms bear out the evidence of the names, that before they were made of metal many of the ornaments were made of flowers or of grass. The kind of flower, grass or plant chosen, and the character of the original of the ornaments which have not their source in plants or trees, suggest that at first all were worn, not as they are now worn, for looks' sake, but because the object from which they were made, or of which they were copies, were holy or spirit-scaring objects."

The male Velalis, or writers, wear gold earrings or kadkans, or murugas; and the women, gold earrings called kamalos, the gold and pearl nath, a gold necklace or adigi, and gold or gilt bracelets or pátlis. The male Agarval traders, of whom there are so many in Rajputana, wear only gold and silver finger rings; and their women use bazubands or armlets, glass and lac bangles, silver anklets called bichves, and kadis, besides the glass and gold bead mangalsutra necklace.

The very important classes of Kunbis (husbandmen) and Mahrattas were of special interest in the Bombay Presidency, and are hardly distinguishable from each other. The male Kunbi wears a pair of gold earrings, raj kadya, a gold bhikbáli, or a pair of chaukadás; for the wrist, a kade or two; silver finger rings, anthya, and a silver girdle or kargota. His wife wears bugdyas, bályás of brass, or rájkadya; for the nose, a gold moti; for the neck, a silver sari, a gold sathle, one to ten gold puthyas, the mangalsutra or bidry necklace of glass beads, and a garsoli of glass beads; for the wrists, glass bangles, glass chudás, a got, a vále of silver or lead, a kákan of lead, a silver vela, and vakya.

It would be useless to continue in detail the lists of ornaments used by the many different classes. The great variety and the wealth of nomenclature indicate the very large share the subject takes in the thoughts of the people. It is said that if one hears casually the natives of India, especially of the lower classes, talking together, the conversation is sure to range about the subjects of shádi, maut, and paisa, or marriage, death, and money; but the all-engrossing topic of gayana, or ornaments, can never be far off, especially as it is intimately connected with the three others. The study of jewellery and all that concerns it is not, therefore, unworthy of the enquirer, and it is on this account that an attempt is made in the present series of papers to bring together as much information as seems possible in regard to it. Musalman men in Bombay, as in other countries, seldom wear ornaments, except, indeed, amongst those of quite the lower classes, who are fond of wearing a gold ring in the right ear and a silver chain weighing one or two pounds on the right foot. The women, on the other hand, start married life with a good stock of ornaments. Their parents, the Gazetteer states, must give them at least a nath, or nose ring, a set of twelve golden earrings, and twenty silver finger rings, and their husband must invest a considerable sum for jewellery to form a dowry.

There are numerous sub-divisions of Musalmans in the Presidency, some of foreign origin, as Arabs, and others are Hindu converts. Most of them use a more or less number of the ornaments worn by Hindus; others

are influenced by Arab and other foreign customs in the matter. There are Pathans of Afghan origin, Sadis or African negroes of different tribes, sometimes known as Abyssinians or Habshis, Wahabis who came to India in 1821 A.D., Kabul settlers from Afghanistan, pure Arabs, Baluchis of Baluchistan origin, and Mekranis from the Mekran coast; so that there is in this admixture, which occurs especially in Gujarat, much opportunity for the introduction of special forms of ornament. Some lawless classes of men, and some peculiar sects (mostly beggars), even wear female ornaments. There are also some peculiar Musalman trading communities, such as the Bohoras, Dúdwalas, Karáhas, Khojas, and Memans, who are often wealthy, that have peculiarities regarding dress and ornaments. The first-named of the latter are the richest. They wear both Hindu and Musalman jewellery. The Khoja women wear the ordinary Suni (Mohamedan) jewellery, but slightly differing in name and sometimes in appearance. This is an illustration of the difficulty in identifying jewellery in the East.

The Bohora women in Gujarat, though, have peculiar, very massive and heavy ornaments, in make partly Hindu and partly Musalman. They avoid ornaments that ring and tinkle. Of the ordinary Musalmans in Gujarat, in the matter of ornaments, the pronounced tendency is solid gold for pearls and other precious stones, and the wearing of heavy ornaments in the nose and ears is becoming less common. The boring of the nostril and cartilage and of the ear lobes, once held imperative, is looked on with less favour.

The lists of jewellery include—1, the crest (*sarpesh*) of precious stones and gold; 2, pendant, *kalghitura*, strings of pearls; 3, earring, *báli*, gold; 4, necklace, *kantha*, stones, pearls, or gold; 5, necklace, *utri*, plain gold band or chain; 6, bracelet, *pahunchi*, gold or silver; 7, ring, *angushtara*, precious stones or gold; 8, anklet, *toda*, gold or silver chain; 9, anklet, *bedi*, gold or silver ring. Nos. 1, 2 and 7 are most worn, and the value of the whole may be from Rs. 5,000 to Rs. 34,000. Nos. 1 and 2 are tied to the turban; No. 3 is worn in the lobe of the ear.

Rich women wear from Rs. 3 to Rs. 10,000 worth of jewellery. A full list of thirty kinds of ornaments, from which a choice of one or two specimens is made, is given in the book. These are as follow:—1. Head ornament, *latkán*; strings of pearls or gems braided across the temples. 2. Moon and stars, *chándtara*; gold chains with crescent pendants of pearls and gems. 3. The peacock, *mor*; gold and stones. 4. Brow ornament, *tika*; pearl and gold. 5. Earring, *pánt bália* or leaf-shaped (silver for the lower classes); gold or silver; in the upper rim of the ear. 6. The thorn, *kanta*; precious stones; in the upper rim of the ear. 7. Ear flowers, *karanphul*; precious stones; on the lobe. 8. Bell earrings, *jhumka*; gold; on the lobe. 9. Ear ornament, *bugdi*; gold or gems; in inner cartilage. 10. Earrings, *bijle-ke-bále*; gold or gems; in the outer rim. 11. Earrings, *muki*; gold and pearls; in front cartilage. 12. Earrings, *dur*; jewel pendants; in the lobe. 13. Nose rings, *nath*; a ceremonial ornament worn by married women; gold wire with two pearls and a gem; large ring worn in left nostril. 14. Nose rings, *bulák*; worn in the middle cartilage; in Surat worn until marriage, in Ahmedabad throughout life. 15. Nose ring, *kánta*; this takes the place of the *nath* in common use; gems and pearls. 16. Nose ring, *besor*; a small *nath*. 17. Necklace, *dánia*; alternated gold and pearl beads, worn round the neck. 18. Necklace, *tulsipattia*; gold basil-leaf necklace. 19. Necklace, *kanthi*; stone; for the neck. 20. Necklace, *champakali*; gold and pearls; to hang to the chest. 21. Necklace, *mála*; gold and pearls; to hang to the chest. 22. Double garland, *baddhi*; two cross strings of gold beads; to hang to the waist. 23. Single garland, *ashrafi kahár* (a favourite ornament); strings of gold coins; to hang below the chest; Portuguese and, I think, old Venetian coins are often used. 24. Many-chained necklace, *chín mala*; a string of gold and pearls; to hang below the chest. 25. Necklace, *chandanhár*; gold and pearls; loose necklace. 26. Armlets, *bázuband*; plain gold band; over the elbow. 27. Armlets, *jahangiri*; worked gold band; over the elbow. 28. Bracelets, *kangan*; worked gold; one on each wrist. 29. Bracelets, *pahunchi* (silver by the poor, gold by the rich); gold or silver. 30. Bangles, *chudis*; gold or silver as No. 29. 31. Finger rings, *anguthi*; gold or silver; worn on the fingers; the middle finger is left bare, because of the belief that anyone wearing rings on it is likely to be bitten by a scorpion; the other fingers are covered at each joint with rings, and on the thumb there is a miniature mirror on the back of the ring. 32. Anklets, *todas*; gold or silver chains; round both ankles. 33. Anklets, *kachacháras*; thin silver bands; three on each ankle. 34. Anklets, *makodás*; gold and silver chains; three on each ankle. 35. Anklets, *kamni*; gold and silver. 36. Anklets, *paizeb*; twisted broad silver chains, with bells and rings; one on each ankle. 37. Toe rings, *jodwa*; silver or gold; big and middle toes. 38. Toe rings, *bichwa*; silver bells and rings; on the middle toe. It will be seen that most of these ornaments are like those described in Part I., which are in use in North India as well as in the Dakhan. Of the above ornaments, Nos. 5, 14 and 17 are in daily use amongst all classes.

The lower order of women in North Gujarat, and females of the cook and butcher classes, wear numerous heavy silver rings and leaves (*pánt*) in their ears, which drag the rims down. On great occasions women borrow ornaments.

"Ordinary Maratha ornaments are more costly than those worn by Gujaratis, as they are not generally hollow or plated. Again, Gujarat women wear jewels only on the uncovered arm, while the Maratha women are careful to adorn both arms alike. Finally, instead of bone or wood, the Maratha bracelets are of glass.

"The trading classes in Gujarat are fond of ornaments. A man, if fairly well off, wears every day a silver girdle and a gold armlet; if he is rich, he also has a pearl earring, a gold and pearl necklace, and finger rings; and if very rich, also wristlets of solid gold. Costlier and more showy ornaments are worn at caste feasts. A Vania woman wears a gold-plated head ornament called *chák*, gold or pearl earrings, a gold and pearl nose ring, gold necklaces, a gold armlet above the left elbow, glass or gold bangles or wooden or ivory wristlets plated with gold, *chudás*, silver anklets, and silver toe and finger rings. Indoors she wears earrings, a necklace, bangles and wristlets, *chudás*, and anklets. These are very much the same as are worn by the trading classes in Marwar and other parts of Rajputana. The men were less ostentatious in Gujarat in former days."

Rajput women are more fond than other classes, according to the writer in the Gazetteer, of rich dresses, hence they are less devoted to jewellery. Certain gold and silver ornaments, depending on the relationship of the deceased, are left off as signs of mourning; the strict rule is never to wear silver except as anklets. A widow, instead of an ivory bracelet, puts on a gold armlet. The Rajput men of rank, on state occasions, put on a gorgeous necklace of diamonds, emeralds, or other precious stones, and earrings and finger rings on almost every finger.

Twenty-three per cent of the Hindu population of Gujarat are Kolis, whom some regard as aboriginals, others as nearly Rajput. They form the middle classes of the military or predatory Hindus of Gujarat. The men have as a general ornament a *tavij*, or amulet case, with or without a charm, bound by a silken cord round the right arm, just above the elbow, or round the neck. Well-to-do women wear gold nose rings and studs, ivory bracelets and glass bangles, and silver *váks* or armlets. Poor women wear wooden bracelets. The *Mínas* and similar tribes, such as *Ahirs*, in Rajputana have very similar usages.

The *Ahir* men, herdsmen, in Gujarat, in some districts wear "in the upper left ear, occasionally in both ears, a gold button called *bhungri*, through a hole in the centre of which is passed a gold ring called *ver*," some necklaces of coins or coin-like circles, and a handsome bracelet of heavy filigree work called *randir*, with a flower and small box-like cylinders welded to it. In the upper left ear, or in both upper ears, young women wear a hanging ring with a silver cylinder or *akota* set at right angles to the ring. Old women wear, from the upper ear, hanging silver ornaments called *loriyas*, and in the lower ear hollow silver hangers called *nanqli*.

The chief silver necklaces are the silver *sánkli*, and the *kanthilo*, of rupee-like silver circles, falling below the breast in a boat or tongue-shaped pendant called *jibro*. The bracelets are either a double ring of white or red ivory, or a heavy silver ring called *kanchio*, the inner half flat, the outer half cut in deep cog-wheel sections. A ring called *keida* is worn on the left little finger, and a plain ring on the left ring-finger. The anklet is a round ring of silver drooping at each side; it is called *kami-kadla*. On the great toe a silver guard called *ananata* is worn, and on the second and little toe a silver ring called *vinchhia*. Some of these classes wear base metal ornaments, and some, the *Rabaris* for example, both men and women, are fond of tattooing their bodies. As illustrative of the ornaments of the early tribes, those of the *Dhundia* women, towards *Surat*, may be mentioned. These comprise, for the men, earrings and armlets of tin or brass and sometimes silver; and for the women, brass and tin nose rings and earrings, coils of shells and glass beads for the neck, a plain solid tin band round the arms, and from the elbow to the wrist solid bands of brass, with solid bands also of brass on the legs from the knee to the ankle. The better-to-do have nose and ear rings of silver and a silver wedding necklace called *doro*. *Nair* men, who come from *Malabar*, keep a knot of hair on the forehead, and the women increase the size of the lobe of the ear by wearing heavy ornaments.

According to the Gazetteer, it is not usual for *Nassik* people to wear many ornaments. A man is rarely seen with more than a few trifling silver rings on his fingers, and a couple of earrings, *bikbhalis*, fastened to the tip of his ear, and occasionally a silver wristlet, *kada*, and sometimes a gold necklet, *kanthi* or *gop*. He may wear a silver *getha* or rope of silver wire, with a loop at one end and a tassel at the other; it is thrown round the neck, the tassel being passed through the loop; it costs from £3 to £5. Traders sometimes wear a silver wristlet or *kargota*. Women wear silver anklets, *todas*, several coloured glass *bangdis*, a few hollow silver armlets above the elbow, *velas*, and a necklet of gold coins or beads, *pútlyáchi* or *jávachi mal*. On special occasions, also, a gold nose ring, *nath*, and gold hair ornaments are worn. Children rarely wear ornaments, or, at most, a bit of silver wire or a hollow silver anklet or armlet. Wealthy people, on special occasions, besides the above, use for men, a finger ring, *muda*; bracelet, *kada*; gold wire necklet, *gop*; silver wire necklet, *getha*; ear ornament at top, *bhikbala*; ear ornament, *chaukada*, worn in the lobe and passed round the ear; a small ear ornament, *murkia*; silver wristlet, *kargota*; anklets, *todas*, and gold bracelet, *pahunchi*. The women's ornaments are:—

Anklets, todas; chain anklets, pajans; second toe ornaments, jodvis; small toe ornaments, virodis; gold or silver bracelets, gots and patlis; gold or silver bracelets with pattern, bangdis; gold or silver bracelets of wire, kátnas; armlets, velas; pieces of gold or silver threaded on silk, bajubands; ditto for the neck, thushis; necklet of coins, putlyachi mál; ear ornaments worn in the lobes, káps; ditto hanging from the top of the ear, bális and balisravs; nose ornaments, naths; hair ornaments, phuls; large hair ornament, rákhdi; oval ditto, ketak; and crescent-shaped ditto, chandrakor. Only rich families can shew more than Rs.500 worth of ornaments, and those of poor labourers, Rs.25 to Rs.50.

The Puna Sonis, or goldsmiths, are a respectable class of people who make and mend ornaments, set gems, work in precious stones, or even act as money-lenders. Their craft is hereditary, and boys help at ten or twelve and become expert workers at fifteen years of age. The Gazetteer's description of their work is interesting, inasmuch as it gives the cost of workmanship in making some of the ornaments. Some of the head ornaments cost from R. $\frac{1}{2}$ to Rs.2, or 3s. to 4s. per tola, that is, a rupee's weight, to make. The coarser work costs as low as 2, 6, or 8 annas per tola for the head, ear or nose ornaments, and as low as 1 anna for plain bracelets.

The names of some of the appliances are given as follow:—Anvil, airan, costing 2s. to 10s.; hammers, hálodis, 1s. to 2s.; tongs, sánsi, 3d.; nippers, savána, 3d.; scissors, katris, 6d. to 2s.; pair of tongs, kámokhi, 6d. to 2s.; wire-drawer, jantra, 2s. to 4s.; metal mould, ottrani, 1s. to 2s.; stone jar, kundi, 3d. to 6d.; file, kánas, 6d. to 2s.; earthen kiln, chatti, 6d.; earthen mould, mus, $\frac{3}{4}$ d.; scales, tarázu, 1s. to 2s. 6d.; weights, 1s. to 4s. 6d.; brush, kuchle, 1s. to 1s. 6d.; and pincers, chimta, 3d. These words are derived from several languages, viz., Maráthi, Urdú, and Hindi, shewing their various origins.

In Gujerat, some of the goldsmiths are gold-smelters, and others are workers of gold ornaments, tracers of designs on ornaments, jadiás; or diamond and precious stone setters, pachigars. Some of the solid and plain gold bracelets and silver anklets are, however, made by lohárs, or iron-workers. To the tools already mentioned they add—bellows, dhaman; a bamboo pipe, bhungali; and a hearth or angithi. They generally have the image of their goddess, Vagheshvari, in one of the niches of their shops. The word means "the rider of the tiger," or Devi, that is, Káli.

Each upper-class Hindu family has its own goldsmith, to whom it gives its work. The Soni, or goldsmith, has a bad name for filching gold and mixing metal, as shewn by the saying, "A Soni takes gold even out of his own daughter's ornaments." The custom is for the employer to see the gold melted and even the ornament made in his presence, or under the watchful eye of a member of his family; yet, even under such strict surveillance, the goldsmith manages to cheat, according to the writer of the Gazetteer, by diverting the spy's attention by the prattling of the parrot the Soni keeps, or the coquetting of a handsomely dressed young woman of the family, or by some organised mishap in the inner rooms among the women of the family. The Sonis sell their shop clearings, and even the right to break up their shop floors, to dust-washers or Demldhoyas. I was shewn a large house in the city of Jaipur, which was built out of such washings.

The women of the hill tribes in the Thana District wear many rows of blue and white beads round the neck, and they, as well as the men and children, also have rings both in the lobe and rim of the ear. Nose rings are rare, and anklets are not worn, but bangles and necklaces are found in abundance. Some other hill tribes interlace their hair with beads and shells.

In Kanara, amongst the Brahmans, the men wear gold earrings, finger rings, and silver girdles; and boys, in addition, wear silver bangles and anklets. Women wear golden nose rings, earrings, necklets (including the lucky bead necklace), and glass bangles. Girls also wear a silver belt and silver anklets. Special ornaments are válas or massive rings, the gold nose ring or nath, the mangalsutra or lucky thread of small black glass beads with a gold one in the centre; and for the well-to-do, gold tirpiphals in the hair, chandrakors, kegats, and bangeshphuls. In the ears, the fálva, mugud, and kárah; round the neck, a thusi (a peculiar ornament worn by Shenvi Brahman women), putlyancho sar, kartatancho sar, and sári; round the wrists, gold bangles, pátlis, paul-pátli, nilpátli, and chudas; and from five to ten finger rings made of gold studded with pearls and precious stones. In the back hair women also wear wreaths of flowers. Baniyas wear nearly the same ornaments. Lingayat priests, both male and female, wear the emblem of Shiv in a small silver box round the neck, or tied in silk either on the left upper arm or round the neck.

The women of the Palm-tappers in Kanara have thirty or forty strings of glass beads worn like a necklace, weighing one to three pounds, and generally covering the greater part of the bosom. They also use gilt or silver ornaments.

Musalman boys in Kanara wear, round their necks, silver chains with a pendent gold coin, either an Akbari mohr, an English sovereign, or a Portuguese crusador. They also wear silver bracelets and gold or silver finger rings. Girls wear gold nose and ear rings, gold or silver necklaces, gold or silver bracelets, and gold or silver

finger rings. Women wear gold nose rings, earrings, necklaces, bracelets, and finger rings of gold and silver. Dancing girls wear ornaments in great profusion as well as flowers.

Mr. John Griffiths, who was at the time Superintendent of the Sir Jamsetji Jijibhai School of Art in Bombay, and his head clerk, Mr. B. A. Gupte, annotated the descriptive catalogue of the art ware contributions from the Bombay Presidency at the Calcutta International Exhibition of 1883-4. In the section "Gold and Silver Work," reference is made to the fact that perhaps there is no country of the world in which gold and silver ornaments are so much in use for personal ornament as in India, where every family, however poor, will, if necessary, borrow money at ruinous interest to provide the essential ornaments which custom has prescribed.

In addition to Indian jewellery, a collection was shown from Aden of silver ornaments worn by Arab and Somali women, which was deserving of special notice. The annotators observe that "The work is massive, the execution large and bold in treatment. The belt with bells, the necklace in which large amber beads are introduced, and the armlets and bangles are splendid specimens of barbaric treatment. The character of the ornaments is a curious blending of Indian and Arabic." These remarks bear out the truth of my own statements on the subject, and point to free communication between India and those countries.

In Kachh, the workmen are usually the paid servants of Vania, Bhátia and Khoja merchants. Some buy worn-out ornaments which are again worked into new ones. As a general rule in Kachh, gold and silver are supplied by the customer, and 4 annas to Rs.2 are charged for each tola of gold, or 1 to 8 annas for each tola of silver.

The following specimens were purchased in Bombay from a Gujarat Soni, or goldsmith, and exhibited:—
 Langar, Rs.50: worn by young girls; athásio gahu, Rs.40: worn by Gujarat women of all sects [castes!];
 kadoli, Rs.50: worn by Bhátia, Lohar, and occasionally Bania girls; athásio bájri, Rs.54: worn by Gujarati women of all sects, and Khoja and Meman women; jhánjri, Rs.9: worn by Hindu children; kotbáru, Rs.16: worn by Gujarati boys; karda, Rs.4: worn by Bania and Bhátia girls; jodva, Rs.2-12as.: worn by Dakshan (Deccan) women.

The description of Arab and Somali ornaments is more complete, viz.:—

ARAB ORNAMENTS.—Barim, waistbelt: broad silver belt made of a succession of squares, stamped with designs, $2\frac{1}{2}$ to 3 inches wide; on the lower side a number of bells in groups are suspended by chains; price, Rs.134-4as. Harz, necklace: flat oblong amulet (usually containing verses from the Koran) worn on a chain; Rs.19-6as. Muriah, necklace of round or hexagonal beads strung on silk; Rs.6. Hilák: earring worn in the upper or lower lobe of the ear; Rs.4. Silsalah, necklet: plain silver cable hanging halfway down the breast; Rs.13. Hanshah: armlet of six oblong lockets threaded through rings attached to the upper side by a silver chain; Rs.32-8as. Adáad: hollow circular armlet with overlapping ends, terminating in curious shaped pendants; Rs.52. Bazwandi; silver bangles, $\frac{1}{2}$ inch thick, having various shaped hollow pendants suspended in groups of three and one alternately; Rs.80. Hadánid: hollow circular armlet, with designs stamped and a projecting knob; Rs.37. Awák: silver bracelet, usually solid, cut hexagonally, with ornamental knobs; Rs.39 4as.

SOMALI ORNAMENTS.—Kurait, earrings: silver bars with a ring at one end and a stud at the other, worn in the upper part of the ear; Rs.2 6as. Hálkadaya silsilah: earrings resembling signet rings, worn in the lower lobes of both ears; a double silver curb chain connecting them round the neck, the loose loops of chains hanging over the shoulders in front; Rs.13-8as. Gilbah: crescent-shaped necklace studded with circular bosses and stamped with designs, having pendants in groups of three; from the centre hangs a large pendant; a row of amber beads along the top of the crescent, which is suspended from the neck by a necklace of double rows of beads and rough lumps of amber, among which are placed four balls called "lozah"; Rs.65. Zanud: hollow circular armlet; Rs.25-2as. Wakuf: broad bracelet resembling four flat bangles joined together, stamped with design; Rs.35-14as.

The following are the names of ornaments procured from Puna and made in gold, silver, or brass:—Head ornaments: mud, chandrakor, phul, ketak. Earrings: káp, tongale, bugdya, pánbalia, balya. Nose ring: Nath. Necklaces: chunpatti, motyáche pende, vajratik, kantha, pot, tándali pot, thusi, sari, chápekali málá, harpar-revdi málá. Armlets: vela, tulbandi, bájuband, gajre, kánkne. Wristlets: pátalia, gót. Chains for the wrist: todhe. Rings: salle, mohorechi ángthi, khadyáchya ángutha. Anklets: valá, panijan. Chains for the ankles: todhe. Toe rings: rana jodvi, jodvi, phule, masolia. From Surat came a pándali, or gold enamelled pendant for a necklace; and silver enamelled brooches were sent from Kachh. Ivory and broad wood bangles came from Broach and Surat; sets cost Rs.17-11as. 3p. and Rs.20-12as. respectively; they were probably the same as those made in Marwar.

With regard to Plates 6 and 6a, in his magnificent work on *The Paintings in the Buddhist Cave-Temples*

of *Ajanta*, Mr. John Griffiths, late Principal of the Sir Jamsetji Jijibhai School of Art, Bombay, who is, no doubt, the highest authority on the subject, writes as follows:—

“Some reference should be made to the profusion of jewelled ornaments of goldsmiths’ work everywhere displayed—strings of pearls and precious stones are hung on houses, doorways, and canopy pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalised jewellery should come to be a regular element of painted and carved architectural ornament. [Plates 6, 10, and 13.] Beaten work, twisted wire, and filigree seem also to have been common, and were skilfully combined with stones [figs. 52 and 53]. Some of the tiaras worn by princes are nothing short of splendid in their elaboration [Plates 16 M, 51 and 52]. After tiaras and the head ornaments worn by women [figs. 4, 5, 9 and 11] may be ranked the jewelled baldric worn diagonally across the body from the left shoulder, which probably enclosed the canonical Brahmanical cord, *jāneo* or *upavita* [Plates 16 M and 76]. This was not worn by the women, whose girdle encircled the hips, and was clasped in front by a brooch or buckle [Plate 55]. A similar belt was worn by men, but not so low down [Plates 14 and 88]. In Western India the silver chain belt, with a clasp and pendants in front, is still worn. The nose ring nowhere appears, and there are no toe rings; but earrings, necklaces, armlets, bracelets, anklets and finger rings adorn both men and women, nor is there any end to their variety of design [fig. 9]. The massive and primitive character of the ornaments worn by the figures in Caves IX. and X. are in striking contrast with the Hindu work noticed above [Plate 37 and figs. 54 and 55].”

In Plate 14 a large male figure is “represented with an elaborately jewelled tiara, large earrings, necklace, bracelets, armlets of peculiar design, a sacred cord of several twisted strands of pearls hung over his left shoulder, a striped loin cloth held up by a jewelled waist-belt, and a string of flowers in the right hand.” Mr. Griffiths remarks that special interest attaches to certain figures shewn in Plate 16 M of his work, “from the fact that nearly all the personal ornaments are in very good preservation, and admirably drawn; especially the headdress of the large figure, which is worthy of Van Eyck; also the string of pearls on the same figure, and those round the neck of the woman in the left-hand corner; together with the chain round the neck of the figure on the right. Many of the bracelets are similar in design to those now in use.” Again in Plate 26, of four figures he observes that “all are loaded with jewellery—tiaras, necklaces, earrings, armlets, bracelets, rings on the fingers, but no anklets.” In Plate 27 also “all the figures wear a profusion of ornaments.” In Plate 37 are figures of men “who wear enormous earrings, massive necklaces of broad bands connected by square plaques, similar to those worn to-day in some parts of India; armlets of singular form, round massive bracelets, and thin, narrow loin-cloths.” In Plate 51, the figures, except the monks, are adorned with a wealth of jewellery. In Plate 55, from Cave XVII., “The richness and profusion of the ornaments worn by the women are remarkable, especially in those of the principal lady and her maid on the right.” For the full description, reference should be made to the descriptive list, Plate 61, No. 391. As regards the women, he notes that “Sometimes knots of hair are looped at the side of the head and adorned with flowers, while the still prevalent fashion of confining it with chains of woven wire or jewelled string, attached to elaborate ornaments of beaten work in gold and silver, is often followed.”

Mr. Griffiths sums up the historical position of the caves. He thinks the five earliest (XIII., XII., X., IX., and VIII., in the order of their age) were probably made in the second and first centuries B.C., and that no additions were made until the fourth century A.D., when caves were cut in rapid succession, the sacred valley having attained its greatest glory in the sixth and seventh centuries A.D. The order of the latter seven is XII., XIV., XV., XVI., XVII., XVIII., XIX. and XX., the last probably dating from the latter part of the sixth century. Nos. VI. and VII. appear to follow, or may have preceded XIX. and XX., and finally, at no distance of time, approximately between 525 and 650 A.D., the five caves to the east (I. to V.) and the seven (XXI. to XXVII.) to the west of the crescent. He thinks it not far wrong to attribute the pictures in Caves I., II., XVI. and XVII. to the sixth century, and the later ones to the seventh century. Those in Caves IX. and X., from the resemblance in details of style, dress and ornaments to the work in the Sanchi and Amravati topes, may possibly date as far back as the second century A.D.

Of the figures chosen for illustration, fig. 2, Painting M comes from Cave I.; fig. 5 from Cave II.; fig. 55 from Cave IX.; and figs. 19 and hands from the drawings in the text of Mr. Griffiths’ work.



DESCRIPTION OF THE ILLUSTRATIONS IN PART VI.

PLATE 61.—391. Copy of a portion of a painting from the upper part of the first pilaster in Cave XVII. of the Buddhist temples at Ajanta, copied by permission of the Secretary of State for India and of the author, from Mr. J. Griffiths' work entitled *The Paintings in the Buddhist Cave-Temples of Ajanta*. The head-dress of the central figure is very magnificent, as also are the collar of rubies and the pendant with great pearls and large centre stones. The girdle of rubies is also very fine, and so are the ornaments of the side figures. The gauntlet of the figure on the right and the armlets of all the figures are very beautiful in design and execution. It will be noted that very little dress is worn, as is the case with most of the personages of rank who are depicted in the Ajanta frescoes, and in many carvings of the early period in India. Mr. Griffiths' description is as follows:—"Plate 55 is on the upper part of the first pilaster, in the right aisle, and represents a lady of rank with her maidens, performing her toilet. She stands looking at herself in a mirror held in her left hand, while with her right she applies unguents to beautify her face. On the right stands a waiting maid ready to hand her mistress the toilet requisites; on the left, in a graceful attitude, stands another maid with a fly-flap. The colour of the palms of the hands and soles of the feet has faded; formerly they would have been coloured in imitation of the staining with henna. Babu Rājendrāla Mitra says that mention is frequently made of Aryan women staining the palms of their hands and the soles of their feet with a bright crimson dye from Sapani wood, and the practice of using colours for beautifying the face was not uncommon. This picture is a good illustration of the costume worn by the women of that period. The principal lady appears all but nude, but the long ends of drapery that hang in graceful folds at her side, show that she is clad in the thinnest gauze. We know that India, even in those early days, was noted for fabrics of exquisite delicacy. The richness and profusion of the ornaments worn by the women in this picture are remarkable, especially in those of the principal lady and her maid on the right. The head-dress of the former appears to be a large round turban or cap, worn on the back of the head and richly ornamented with pearls and precious stones. In front, over the forehead, is a diadem edged with pearls, from under which appear small ringlets. Rich necklaces adorn her neck, and from the back of the head depend strings of precious stones, to which ribbons are attached. Armlets and bracelets are on her arms; round her loins is a richly jewelled belt or girdle, in three rows, clasped in the centre; and a simple anklet on each ankle. Her attendant maidens are similarly attired, but with more simplicity in design and material. The loin cloth is of thicker material, as the figure is not seen through, and the hair is not so elaborately dressed. The hair of the maid on the right is parted at the side."

PLATE 62.—392. A Kinnara (singer or chorister in Heaven, according to some a harpy) playing an instrument like a mandolin. Fig. 19 in the text of Mr. John Griffiths' great work. This and the remaining illustrations in Plate 62, are also reproduced by permission of the Secretary of State for India and of the author. 393, 394. Kinnaras. These figures are very amusing. Their ornaments are simple. In 392 there is a girdle of bells such as is sometimes worn by children in these days. Kinnaras are also musicians at the court of Indra, the Hindu king of Heaven. 395. A Rakshasi, or female demon. 396, 397, 398. Hands sketched from the paintings by Mr. Griffiths to show the bangles, all of which are of an early type, but are still worn; fig. 17. 399. Group of musicians; fig. 10. 400. Female figure with rather elaborate ornaments; fig. 5. Taken from wall-painting in Cave II. 401. From wall-painting M, Cave I., fig. 2. The tiaras, earrings and armlets are very remarkable.

PLATE 63.—402. Nose ring, Nath; a hollow silver tube, ending in a ball. A pendant, which is also ball-shaped, moves freely by means of a ring on the tube. Length with pendant, $3\frac{1}{2}$ in. I.M. 202-1883. 403. Anklet or bangle, silver, with a design in open work; round the edge is a ring of small balls. Diam. 5 in.; value, £5 3s. for a pair; 19th century; Bombay. I.M. 1889. 404. Bracelet, Kangan; carved silver; Karachi. I.M. 201. 405. Bracelet, Kangan; silver; embossed pattern, with outer row of balls, terminating in grotesque heads. Diam. $4\frac{1}{4}$ in. Karachi. I.M. 200. 406. Bracelet; hollow silver tube set with turquoises and chased with a chevron and diamond-shaped ornament. Kanara. Bought, £1 16s. I.M. 1912. 407. Ring; silver, double V-shaped, twisted pattern; worn by coolies in Bombay; 19th century. Bought, Rs.4. I.M. 2253. 408. Bracelet of Brahman beads, Rudraksha (*Eliocarpus ganitrus*); mounted in silver acorn cups and engraved oak leaves. Travancore, Madras Presidency.

PLATE 64.—409. Anklet; a dotted band of white metal with clusters of balls, called Athasia; worn by Gujarati women, except widows. Generally made of silver. Diam. $3\frac{3}{4}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 29. 410. Armlet; plaited gilt metal wire, with repoussé ornament and pendants, called Vauk; worn by Mahratta and Gujarati women, except widows. Diam. $3\frac{3}{4}$ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 13. 411. Bracelet: one of a pair; silver, articulated in form of a dragon's neck, coupled at each end by the head of a monster. Diam. $3\frac{7}{8}$ in. Sind. From the Annual International Exhibition, 1874. Bought, £3 10s. the pair. I.M. 1028. 412. Armlet; one of a pair; silver. At the joint are two monsters' heads; chased with

floral and other ornament in bands, and fastens with a screw. 19th century. Bombay. Bought, £4 10s. I.M. 2061.

PLATE 65.—413. Thin flat anklet of base metal with diaper ornament and serrated edge. Central India. I.M. 414. Bracelet of two parallel sets of coils of wire; base metal. Bombay. I.M. 415. Curb bracelet with balls at the ends next the screw; base metal. Bombay. I.M. 416. Bracelet; a thick bar or tube with wire coiled round the ends, and terminating in wire loop and catch; base metal. Bombay. 417. Armlet; gilt metal; formed by a double spirally ornamented wire, partly bound round with plain wire, and ending in a conical projection. Diam. $4\frac{1}{8}$ in. Bombay. I.M. 1131.

PLATE 66.—418. Ring, silver; formed by a narrow spiral band; the middle portion has ornament of circles in relief. Diam. $\frac{7}{8}$ in. Bombay; 19th century. I.M. 1970. 419. Another view of No. 403. I.M. 1889. 420. Finger ring; silver, carved; with projection which rests on the back of the finger. Diam. $\frac{7}{8}$ in. Karachi. I.M. 2048. 421. Bangle; silver, chased; the outer edge is formed by three rows of small knobs. Bombay. I.M. 1890. 422. Amulet; silver, embossed ornament. L. $2\frac{1}{8}$ in. to $2\frac{1}{2}$ in. Talism, Karachi. I.M. 203. 423. Bracelet; silver, chased with chevrons and floral ornamentation; each extremity has two pendants. 19th century. Kachh Bhuj. Diam. $3\frac{3}{4}$ in. Bought, £2 os. 6d. I.M. 1911. 424. Amulet; silver; leaf-shaped, chased in relief with representations of a four-armed Hindu deity (Siva). Near the head are figures of the sun and moon, the eternal witnesses. L. $2\frac{1}{8}$ in. Bought, 2s. 9 $\frac{1}{2}$ d. Ajmere, Rajputana. I.M. 903. 425. Two plaques of a silver belt; the whole ornament is formed of twelve hinged square plaques chased with conventional flowers in the centre, with a border of floral ornament. L. 2 ft. $4\frac{3}{4}$ in.; W. $2\frac{1}{8}$ in. 19th century; Bombay. Value, £9. I.M. 2123. 426. Belt buckle of silver, consisting of four plaques united by flexible bands formed by small oblong blocks alternately plain and ornamented with four small bosses. The two outer plaques are each chased with three peacocks, and the two inner ones with two. L. $12\frac{1}{8}$ in., W. $1\frac{1}{2}$ in. 19th century; Bombay. I.M. 2062.

PLATE 67.—427. Belt buckle and portion of belt; silver chased. Flexible buckle with raised centre of open-work and screw fastening. The belt (not shown) consists of two flexible chains united by flattened bands, each ornamented with small floral rosettes. 19th century; Puna. L. of buckle, 8 in. Bought, £3 4s. I.M. 1882. 428. Bracelet; pair of tubes of silver work with spiral cord; fastened by a padlock, from which hang three Christian symbols, viz., the cross for Faith, the anchor for Hope, and the heart for Charity. Probably made in Madras or Cuttack for European use. I.M. 414. 429. Waist-belt; silver. A long chain of plaited wire doubled and the parts kept together by means of forty-nine flattened bands ornamented alternately by large or small rosettes. One end terminates in a large knob, which, being passed through a loop at the other end, forms the fastening. Length, 2 ft. $5\frac{1}{4}$ in. Bought, £4 7s. Puna, Bombay Presidency. I.M. 1881. 430. Waist-belt with screw fastening. Formed by flexible chains of silver wire united by thirteen flat bands, each ornamented by small rosettes; at each end are two metal plaques decorated with applied work and united by thick links. 19th century; Puna. L. 2 ft. 3 in.; width of chain, $\frac{3}{4}$ in. and of buckle $1\frac{1}{2}$ in. Bought, £4 13s. 4d. I.M. 2328-1883.

PLATE 68.—431. Armlet; gold. Five seven-sided cylinders embossed with flowers, alternating with rows of four fluted beads with embossed ends; thread cords for tying on the arm. L. $20\frac{1}{4}$ in. Bought, £12. From Ahmedabad. I.M. 1-1882. 432. Necklet; three oblong gilt metal cases, stamped with floral ornament, strung on crimson silk. From the Annual International Exhibition of 1872, Bombay. I.M. 1123. 433. Necklace of gold and green glass beads strung on thread. L. 1 ft. $4\frac{1}{4}$ in. Bought, £2. 19th century; Gwalior. I.M. 1892. 434. Pendant; gold, set with emeralds, rubies and pearls. L. $2\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Value, £4 8s. 6d. 19th century; Bombay. I.M. 1891. 435. Necklace, Jalli; gold, consisting of small square plaques with heart-shaped projections on the lower side; chased and ornamented with fine granulated work and united one to the other by gold links; a row of open-work pendants at the bottom. Mohamedan style. L. 1 ft. $10\frac{1}{4}$ in. Bought, £39 1s. I.M. 1895.

PLATE 69.—436. Flat bangle with cut diaper work and hawkbell pendants; rude work. Mysore, Madras Presidency. I.M. 1097. 437. Nose ring with flattened filigree studs, and bunches of grapes projecting from it; gold or silver. Madras. I.M. 1047. 438. Nose ring; gold; flattened hoop terminating at one end in a coil of wire, strung with a red glass bead and two pearls, and capped at the other end with a conical ornament. Sind. I.M. 1020. 439. Ring in three parts (Gimmel ring), worn by coolies in Bombay; silver; 19th century. I.M. 2354. 440. Ring; silver enamelled. Multan. I.M. 205. 441. Gauntlet or bracelet; gold, decorated with narrow bands of open-work, two bands of applied wire and two rows of spikes. Moghul pattern. 19th century; Bombay. H. $2\frac{1}{8}$ in., diam. 3 in. Bought, £17 15s. 6d. This ornament may be of African origin. I.M. 1896. 442. Chain ring with projecting bosses. Central India or Bombay. I.M. 2095. 443. Necklet; a band of gilt metal articulated, stamped, and fringed with small balls, with silk ends for fastening. Bombay, Central India, and Rajputana. From the Annual International Exhibition, 1872. Bought, 5s. 6d. I.M. 1127. 444. Clasp for belt; brass (alloyed with silver) backed with tinned copper. In three pieces, ornamented with large and small

bosses, set with imitation stones and pendent ornaments of tinned copper; fastened by hinge and pin. From Cairo, Africa. L. 11 in., W. 5 in. Bought (St. Maurice Collection), £2. I.M. 950-1884. 445. Necklace, silver gilt; a band of long narrow links with filigree ornamentation placed side by side, with double row of stamped pendants. Turkish (Anatolian). L. 11½ in. Early 18th century. I.M. 823-73. 446. Boss or Kurs for a woman's tarbush or fez. Thin silver-gilt filigree work, varied with bosses arranged in two concentric circles; in the centre is a large boss set with a ball of green glass. Cairo; Saracenic of the 19th century. Diam. 3¾ in. Bought (St. Maurice Collection), £3. I.M. 939-1884. 447. Bracelet, one of a pair; silver-gilt, ornamented with bosses of filigree work and a rosette; fastened by a reversed screw. Cairo; Saracenic of the 19th century. Diam. 3 in. Bought (St. Maurice Collection). I.M. 947-1884. 448. Five amulet cases, Hejab; silver-gilt filigree work with rose bosses. Cairo; Saracenic. L. of one, ¾ in., diam. ½ in. Bought (St. Maurice Collection). I.M. 955-84.

PLATE 71.—449. Necklace of gold beads and fan-shaped pendants strung on thread (see 451). Kathiawar. Value £16. 450. Necklet of filigree balls, with hexagonal amulet cases terminating in halves of similar balls; strung on cord; silver. Modern Turkish. I.M. 575. 451. Necklace of gold beads strung on a cord; with four fan-shaped and one square pendant of gold wire, thread, and gems. The front pendant is set with rubies and turquoises, the others with rubies. I.M. 452. Ring; silver and champlevé enamel. Karachi. I.M. 207. 453. Double V-shaped silver ring; twisted pattern; worn by coolies. Bombay; 19th century. I.M. 1967. 454. Necklet; gilt metal chain with imitation coins attached, called Putlyachi Mal by the Mahrattas, and Kantli by the Gujaratis; worn by women, except widows. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 25. 455. Bracelet (gauntlet), enamelled; silver set with coral. W. 2 in., diam. 2½ in. 19th century; Algerian (Kabyle). I.M. 795.

PLATE 72.—456. Bracelet; silver plaited gold wire with tigers' heads at the ends, called Kaden by the Mahrattas and Sankla by the Gujaratis; worn on the wrist by women, except widows; generally made of gold. Diam. 2½ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 19-1884. 457. Anklet, Kara; engraved silver. Diam. 4¾ in. Karachi, Sind. I.M. 199. 458. Two bracelets of gilt metal, one embossed, the other faceted; called Bangdi by Mahrattas and Gujaratis, who wear them on the wrist, except widows. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 15 and 15a, 1881. 459. Bracelet; silver set with turquoises and chased with floral ornamentation with a trellis pattern. Diam. 4½ in. Bought, £1 7s. I.M. 1983-1883. 460. Armlet; plaited gilt metal wire, called Vela, and worn also by the lowest caste of Mahratta women; made either of gold or silver. Diam. 3½ in. Given by Sir G. Birdwood, M.D., C.S.I. I.M. 14-1881. 461. Belt buckle, silver, formed of four plaques, each chased with a representation of a peacock and united by a flexible band of small oblong blocks connected by wires. L. 29½ in., W. 1½ in. Cost £1-10s.-3d. Bombay; 19th century. I.M. 1984-18.

PLATE 73.—Bracelet, Usuar, one of a pair; silvered metal, hinged with projecting ornament and filigree. Syrian. Bought, 5s. 6d. the pair. I.M. 1532-73. 463. Bracelet, Shalim Hirluch, one of a pair; silvered metal; alternate knobs and upright bars, hooked together with pins for fastening. Syrian. I.M. 1542-73. 464. Necklet, Towk (Tawx); thick silvered metal; twisted wire ornamented with silver filigree bosses, with chains suspending crescents, coins and other pendants, with setting of red and blue beads. Diam. 6¾ in. Bought (Annual International Exhibition, 1872) 16s. 6d. I.M. 1545-73.

LIST OF ILLUSTRATIONS.

61. A Lady of rank, with her maidens, performing her toilet. 62. Small figures from wall-paintings in the Ajanta Caves. 63. Nose Ring, Bangle, Bracelets, and Ring. 64. Anklet, Armlets, and Bracelet. 65. Anklet, Bracelets, and Armlet. 66. Rings, Bangle, Bracelet, Amulets, and parts of Silver Belt. 67. Belt Buckle, Bracelet, and Waistbelts. 68. Armlet, Necklaces, and Pendant. 69. Bangle, Rings, Gauntlet, and Bracelet. 70. Clasp for Belt, Necklace, Boss for a Fez, Bracelet, and Amulet Cases. 71. Necklaces, Rings, and Gauntlet Bracelet. 72. Bracelets, Anklet, and Belt. 73. Bracelets and Necklet.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART VII.

BOMBAY (PART II.); THE CENTRAL PROVINCES; AND MISCELLANEOUS OBSERVATIONS.

Allusion has been made to the many influences which have been at work in all matters which relate to the customs, dress, and the arts of the Bombay Presidency. In turn, these influences have filtered through to the adjacent Provinces and to the Native States within their borders, and, as regards the two former, in particular to the Central Provinces, which before the year 1861 were either attached to the North-West (now the United) Provinces or to Madras, but which originally belonged to the Mahratta kingdom of Nagpur. One district was made over in 1905 to Bengal; but Berar, which since 1902 has been leased in perpetuity from H.H. the Nizam of Hyderabad, was in that year permanently attached to the territory. The total area, as now revised, amounts to 100,345 square miles, and its population is 10,764,271, but it had lost 8.02 per cent of its inhabitants since 1891. The great fall in population arose from famine, and readers of previous papers will readily understand how, in respect to jewellery and treasure generally, this calamity must have led to great dispersal of such property and to other changes in respect to it. The people are mostly Hindus, speaking Hindi and Mahratti, and these facts are also of importance in connection with our subject. There is a considerable export of agricultural produce, especially cotton, from the district, and in this way much money is brought into it, some of which would be spent on ornaments.

The Bhonsla Court at Nagpur was, in late years only, a luxurious one. It was connected with Puna and Satara, which, no doubt, set many of its fashions, if the word "fashion" may be applied to the Mahratta people and their rulers. The family became extinct in 1853 and, as the last raja had deliberately abstained from adopting an heir, the British annexed the State. The original rulers (who, although they bore the same name as the family of the great Mahratta chief, Sivaji, were not of his kin) were nobles and statesmen who filled the highest positions at the Puna Court.

The first chapter of the *Central Province Gazette*, which appeared in the year 1870, thus opens:—"Ten years ago, the country, which is now called the Central Provinces, was for the most part a *terra incognita* to Englishmen. In 1861 the Nagpur Province and the Sagar and Narbada territories were united under the name of Central Provinces. Roughly speaking, they almost coincided with the old territorial division of Gondwana. When the native princes were subverted, owing to the encroachment of foreign settlers, the two Provinces of Gondwana remained (with a brief interregnum) under the dominion of the Bhonsla Rajas of Berar, and were not separated until the cession of the Sagar and Narbada territories to the British in 1818. It was only in 1743, when one of the most powerful of the Mahratta dynasties enthroned itself at Nagpur, that the history of Gondwana emerges into that of the rest of India. Anciently, Rajputs were settlers here, as, for example, probably the Pramaras of Dhar, or a family connected with them. Many are proved to be Nagbansis, or of serpent origin, though the common Gonds have no special cult of that kind. The people prospered under the Gonds. In the 15th century the Gond kings presented Ahmad Shah Wali, the Bahmani king, with valuable diamonds, rubies and pearls. The Mahrattas harassed the people, and the hill Gonds soon lost every vestige of humanity. They have been pacified under our rule."

The following remarks are also condensed from the *Gazetteer*:—"In the Nagpur country the Maratha rule lasted from 67 to 77 years, and again from 1830 to 1854, when the British acceded. In the Sagar and Narbada territories it lasted from 29 years in Mandla itself, to 85 years in the northern part of Sagar. The Bhonslas, in some respects, were not wanting in sympathy, and their chiefs were men of plain manners, though not restrained from every degree of cupidity and rapacity. The etiquette and ceremonies of the Court at Nagpur were never burdensome, and on common occasions the Raja was not to be distinguished from any other individual either by his dress or seat. This was so at first and until Madhoji died in 1798, bequeathing a considerable treasure in cash and jewels to his son Raghoji. Then deterioration set in. The more primitive tribes wore very little dress. In the Chattisgarh, or South-Eastern Commissionership, the women wear one cloth, and adorn themselves with bracelets of gold or silver and bead necklaces. Ear and nose rings are not usual; nor, except among young Gond ladies, are toe rings and anklets. By men a gold or silver bracelet is frequently worn; they

also affect small earrings not a little, and a silver waistbelt is perhaps a comfortable agriculturist's highest ambition.

Burhanpur was the capital of the large Moghul subah of Khandesh, usually under a prince of the royal blood. Tavernier, in 1640 and 1658, mentions the production and great trade in linen work interwoven with gold, silver, and silk intermixed with flowers. The demand for these fabrics has almost ceased. The Gond women of the Nagpur (Mandla District) country wear strings of red and white beads, earrings of brass wire in coils, and polished zinc bosses; they sometimes wear nose-rings of the same, and anklets and armlets of copper and zinc mixed, or of pewter and zinc, and the inevitable karás (bracelets) of lac. Sometimes they adorn their hair with small brass coins and glass beads. They are tattooed at an early age.

At Sambalpur are manufactured all the ornaments worn by females. They are very peculiar, and unlike those used in other parts of India. The prettiest ornaments made here are the kanthás, or necklaces of large gold fluted beads, worn often by Brahman and Rajput sepoys of the native army. Gold is found in the bed of the Godavary River. Garnets are exported to Madras and made into ornaments there; they cost sixpence a pound. Diamonds (not, it appears, of good quality) were found in the Sambalpur District.

As the Province has no marked styles in jewellery of its own besides the above, and few manufactures of sumptuary articles, the present number of this Journal is a convenient place for noticing anything upon the subject that may have been omitted in the parts already devoted to the Provinces in North and West India. For example, in Lucknow there was formerly (and, to some extent, still is) a large manufacture of parcel-gilt silver ornaments, especially of bracelets, anklets, and necklaces or brooches of stars. The ornament was made of silver, which was cut into facets and was partially or parcel-gilt. Several, sometimes many, thin bracelets of this kind were worn, and particularly by Europeans.

Lucknow has been a great centre for the manufacture and dispersal of jewellery on account of the luxurious court which formerly existed there when it was the capital of the Nawabs, afterwards the Kings of Oudh. Indeed, we may go much further back, because Ajudhya, near Faizabad, was the capital of Rama, the deified ruler of the country, in times that are now legendary. The following list of some of the articles which were shown at the Jeypore (Jaipur) Exhibition of 1883, will give some idea of the kinds of ornaments which were, and are still, popular. The prices are also given:—

Large diamond V-shaped ring set in silver; sent by a Jeypore dealer; Rs.1300. Diamond ring set in gold; sent by a Benares jeweller; Rs.500. Many other rings set with diamonds, rubies, emeralds, sapphires, or pearls; from Benares; Rs.35 to Rs.100. A pair of earrings; gold, blue enamel, diamonds and rubies; Rs.600. One set of nine large pearl shirt buttons set in gold; from Benares; Rs.1125; Mohamedans use such buttons, and silver ones connected by chains are commonly worn in the shirts of domestic servants of this faith; the shirt is worn as a coat outside the under-garments. A gold cross and neck chain, with large ruby and 35 diamonds; Benares; Rs.1125. Many rings came from Lucknow, in value from Rs.7 to Rs.40 each; such specimens are characteristic of the cheap, and often loosely-set, rings and other ornaments which are hawked about the country by pedlars or boxwallahs from Delhi, Lucknow, or Benares, and which are so often purchased by Europeans at prices far above their real value. A case containing one long and one short watch chain, consisting of 156 pearls, 117 emeralds, 55 rubies, and 76 diamonds; Benares; Rs.2200. A gaudy article of this kind would be worn by a rich baneah or merchant. Kasinath, at that time the leading jeweller in Jeypore, exhibited a collection of great value. Some of his exhibits have been reproduced in the present as well as in the Rajputana and Panjab parts of the Journal. The following are extracts from his list:—Mala, or necklace of camphor beads; Rs.30. A larger one, Rs.250. Watch chains of alternate rubies and pearls, with a ruby key, Rs.1400. Pair of bracelets (shell pattern) of gold beads; Rs.150. Locketts of gold and green enamel; Rs.55 each. Bracelet of red coral beads; Rs.60. Necklace of red coral beads; Rs.25. Long necklace of coral beads, with pearl fastenings; Rs.200. Necklaces of two rows of Katíla (probably spurious, or perhaps spike-like, gold beads) and pearls; Rs.300. Rings of the more expensive kind. Earrings of diamonds and pearls; from Rs.75 to Rs.700. Aigrette of diamonds and pearls; Rs.2000. Ar, or head ornament; gold, diamonds and pearls; Rs.700. Necklaces of gold bells; Rs.80 and Rs.225. Har chúadani, necklace with drops of the form of the teeth of mice, Rs.100. Bracelet of the same, Rs.75. Pipalpatti (or *Ficus religiosa* leaf) earring, with pearl string; Rs.200. Earring known as Karanphúl; Rs.150. Bindi, or female head ornament; Rs.125. Kanoti, male ear ornament; Rs.75. Necklace of 127 gold beads; Rs.180. Necklace of 122 gold beads; Rs.160. Necklace of 153 gold beads; Rs.210. Bindi, or neck chain; Rs.56. Jhumka, a pendant or ear ornament; Rs.75. Brooch, Partabgarh enamel; Rs.27. A pair of bangles (kara); Rs.225. Enamelled breast-pin; Rs.7. Enamelled whistles; Rs.17 each. Gold mohrs¹ of the Emperor Akbar's time; square shape; Rs.25 each; these are much valued, and can be made up

¹ Mohr or "Muhr," worth nominally Rs.10, with a superfluous half and quarter.

into ornaments. Larger ditto, Rs.30 each. Round mohrs, old; Rs.25 each. Necklaces, from Rs.100 to Rs.600 each. A spear-head enamelled and set with red and white rubies (spinel); Rs.3000. Such articles, as well as sword and dagger handles, and bosses for shields, are made by the jewellers to meet the demand of Rajput nobles, who often display their wealth and love of ornament in this way. The decoration is usually very artistic, and the richest effects are produced by using scales of diamonds and other gems and setting them in glowing enamel. Kasinath and other Jeypore jewellers kept large stocks of every kind of silver ornaments for the inspection and purchase of European ladies. A man of his standing did not usually deal in silver ornaments, which, thirty years ago, was held to be a base metal only fit for the poorer classes. I remember that the American gentlemen who accompanied General Grant, ex-President of the United States, to India in 1879, unlike our own countrymen, even then declined to purchase silver ornaments on the above ground.

At the Jeypore Exhibition were also shown some black diamonds from Pana, a small Hindu State in Central India or Malwa. These are great curiosities, but otherwise are not of much value. One stone was said to be worth Rs.20,185; and a small one, a table diamond, Rs.504.

Visitors to Delhi usually take away with them a specimen or two of the miniature paintings, which are the work of a number of artists, who are chiefly, if not almost entirely, Mohamedans. The art is principally confined to the representation of the famous Indo-Saracenic buildings in the United Provinces and in the Panjáb, and to portraits of celebrities or private individuals. The subjects are usually painted on oval plaques, which are set in gilt frames, and are used for the ornamentation of boxes of sandalwood or ebony; or are set in brooches, clasps, pendants, bracelets, necklaces, and even in earrings. Similar work is done in South India at Trichinopoly and elsewhere. Some of the miniatures on ivory are very beautiful, and are carefully drawn and coloured. In portraiture, however, there is much less demand than there was before the days of photography; and it is doubtful whether it is now sufficient to induce good men to engage in the work. A more important reason for the decay in this, as in so many other kinds of art work, is the undoubted increase in the desire of ordinary travellers to procure cheap specimens of the various articles of local interest which they see in their progress through the country, and the comparative ease with which the artists can supply objects adapted to the wants and knowledge of such persons.

Amongst the stock subjects painted by the Delhi artists were views of the Taj Mahal, the Fort, the Juma Masjid, and the tomb of Itmad-ud-daula at Agra; the tomb of the Emperor Akbar at Sikandra; the great gateway and other buildings at Fatehpur-Sikri, including the mosque of Sheikh Salim Chisti; the principal buildings in the Fort at Delhi, including the Gateway, the Diwan-i-Khas, the Diwan-i-Am, the Pearl Mosque, and the old Fort of Selimgarh, the Juma Masjid, and other mosques; the buildings near Delhi, such as the Kutb Minar, Ala-u-din's gateway, and the Iron lát and cloisters near it; the tombs of Humayun, Safdar Jang, and of the royal personages near the former monument; the Chandni Chauk or main bazár, Delhi; the Peacock Throne; a Jain temple, etc. To these may be added, for the Panjáb, the tomb of Jahangir at Shahdera near Lahore; buildings in the Fort at Lahore; Wazir Khan's Mosque; the tomb of Maharaja Ranjit Singh, close by it; and the Sikh or Golden Temple at Amritsar; at Trichinopoly we have the forts and temples in South India.

Sets of portraits of the Moghul Emperors and their wives or Begams; of the Sikh rulers of the Panjáb; of the Nawabs or Kings of Lucknow; and of other historical personages, chiefly Mohamedans, were also available; and if he was not hurried, a fairly good representation of a purchaser could be produced if the artist was able to make a sketch from life. He was even prepared, and not always unsuccessfully, to paint a miniature if a sketch was sent to him, with a lock of hair of the subject and some notes as to colour of dress, etc. The pictures were mounted in gold, and sometimes the backs of the frames were enriched with plaques of Partabgarh enamel. Miniatures of this kind have thus become specially associated with four Provinces, viz., the Panjáb, the United Provinces, Bombay and Madras, and are sold freely in all of them, either alone, in small gold frames, or set in wood-carvings. Amongst leading miniaturists in Delhi, in 1883, were Zulficar Khan, Kutb-u-din, Mohamad Husain, and their relations or pupils.

It is probable that the Delhi artists first turned their attention to painting on ivory plaques for jewellery and the enrichment of small objects, such as glove boxes or jewel cases, early in the nineteenth century, to meet the demands of Europeans; but their aptitude for miniature painting dates much further back. The exquisite book illustrations of the time of Akbar and the great Moghul sovereigns who followed him, prove this incontestably. There are numerous specimens of their art in existence, such as in the Razmnamah, or Persian version of the Mahabharata and Ramayana, at Jeypore, which were painted by the best artists at the Court of the Emperor Akbar, and in smaller books and separate paintings in different royal, national, or private collections. The art, as practised in India, is, no doubt, more immediately of Persian origin; but that in turn was derived from Byzantium, i.e. Constantinople or Constantunya, or even Rum (which means Turkey), in the East.

The Nagpur Court, even though it patronized jewellers or goldsmiths to a small extent, is not known to have been specially identified with any sumptuary art work. It is probable that anything of the kind that there may have been in the Province originated with the great Moghul Viceroys, who dwelt at Burhanpur, the capital of one of the great Subahs or divisions of the empire, or with the Imperial Court itself, which even so late as the days of the Emperor Aurangzeb, for a long period, was held in the Dakhan (Deccan). Though not jewellery, there is, as I have already noted, a kindred art which still exists, though in a somewhat moribund condition, at Burhanpur. I refer to the silk fabrics which are embroidered, or, rather, heavily enriched with gold and silver, the best examples of which are scarves or mandils. As mandils, gold lace and kincobs (kamkhwabs) of gold and silver are so much used by both sexes in India on state or festival occasions, when the most magnificent jewels are worn, they may well be referred to as part and parcel of that love of ornament which is so characteristic of the East. It is not desirable to go into detail in this treatise on the above subject, but the manufacture of all such articles, and the skill shewn in the various designs, are worthy of recognition. Dress is as much prized as jewellery, and almost as much money is lavished upon it. I have elsewhere stated that on a great occasion, such as an Assembly or Durbar of the women in the palace of a great Rajput chief, the head queen, or Pat-Rani, has been known to have a weight of about forty pounds of jewellery on her person, and as much more in the form of rich gold bands or fringes on her skirts, or in the form of richly embroidered mandils or scarves, or saris or veils. I have, in a former article, also shewn how the khilat, or dress of honour, given by a chief to his nobles or officials, contains, besides jewellery, the brocades or cloths necessary to wear with it. Besides the kincobs worked into most gorgeous and beautiful patterns, there are plumes of gold and silver threads for the head-dress, tarban or pagri; a profusion of designs of lace of all widths; and spangles in gold and silver for decorating the dresses of women, and the shoes or sandals of both sexes.

While dealing with this subject, other paraphernalia of state must not be forgotten; such articles as hookahs, or the apparatus for smoking; jewelled or gold and silver weapons; staves and maces for the attendants; similarly enriched or manufactured trappings for elephants, camels or horses; decorated vehicles; plumes of peacocks' feathers with magnificent handles; whisks or chámáras made of the tail of the *Bos gruniens*; elephant goads; sunshades; and suchlike objects. Many of these beautiful things are richly jewelled and enamelled.

The tikki, bairdi or bindi, a mark which is put on the forehead between the eyes of women, may also be a small oval or circle made of some thin material, which is painted and even jewelled, and then fixed in place with some adhesive substance. It is said that parrots are sometimes taught by young gallants to pluck off and carry to them these ornaments from the brows of women of whose charms they have heard, even if they have not seen them. The bairdi is a mark on the forehead which is applied to shew the sect of the Hindu. Women apply a vermilion dot at this spot, and also, during wedded life, make a similar red mark along the hair parting backwards.

To the notes on the Moghul Emperors, in Part I., may be added the following:—Raffi-ud-Darajat, Emperor of Delhi for six months in 1719, was placed on the throne with such haste that there was not even time to change his clothes; all that could be done being to throw round his neck a string of pearls. At this time the vast treasures, which for three or four hundred years had been accumulated at Agra, fell into the hands of Husain Ali, the younger Said, who, with his elder brother Abdulla, at this period were the actual rulers. They had made and remade no fewer than four of the nominal Emperors. The jewels of Nur Jehan and Mumtaz Mahl alone were valued at between two and three crores of rupees.

There is a very amusing book which gives us some idea of the importance attached to dress and ornaments by the Persians. It is quite as applicable to the people of India. I therefore make some extracts from it. The Kitabi, Kalsúm Nanah, as it is styled, is a *jeu d'esprit*, or specimen of Persian humour. It was translated by James Atkinson, a physician in the Honourable East India Company's service, and was published in 1832. As stated in the preface, it "shews the actual state of Persian life behind the curtain."

The following is one of "the Laws which are deemed imperative" by the seven ladies who are supposed to be the authors of the book:—"On the last Friday of the blessed month of Ramazán, the women ought to dress superbly and perfume themselves, and put on their best ornaments, and go to the porticoes of the mosques, because young men of cypress forms, with tulip cheeks and amorous demeanour, assemble there in greater number than at other places." The veil must, indeed, be raised, *as if by accident*, to display their beautiful faces. "Their crimson-tinted toes must also be exposed, in order that the young men may see and admire them with wounded hearts." Again, "a woman should never, on any occasion, neglect to shew her predilection for rich apparel and the scene of gaiety."

Even in Persia, women are not allowed to make expeditions of the kind to mosques; but the opinions of the seven learned ladies, which are supposed to be set forth in the book, shew what a love for finery and ornaments, especially as the implements of power, exists in the minds of females, and the use they are prepared to make of

them. This is as true of India as of older countries. Porter, in his "Travels in Persia," mentions the great love of Persian ladies for the public baths, where they spend hours telling stories, eating sweetmeats, smoking, and "embellishing their beautiful forms with all the fancied perfections of the East, dyeing their hair and eyebrows, and curiously staining their fair bodies with a variety of fantastic devices, not unfrequently with the figures of trees, birds and beasts, sun, moon and stars. This sort of pencil work spreads over the bosom, and continues down as low as the navel, round which some radiated figure is generally painted." I refer to this because it shews that the love of decorating the person extends even beyond the use of jewellery, and is expressed in India amongst many women, especially the lower classes, by the custom of tattooing parts of the body, though not to great excess. Tavernier also notes that the women are richly attired when in the baths.

Persian women revere the memory of Bibí Nur, a woman of great heroism, who fought in male attire for the famous martyrs, Hasan and Husain. She rescued the head of Husain after the battle of Kerbela, and one night the angelic form of the Prophet Mohamad himself appeared and kissed the pale face of Husain, and presented to Bibí Nur his seal-ring as a token of his approbation. This seal-ring was possessed of singular powers, and could make the wearer invisible, and transport him to a remote distance in the shortest time. The reader may turn to Part I. of these articles in connection with the seal of the Prophet. One of the charms of the ring given to Bibí Nur was that, when she touched her husband's head with it, he was changed into a superior being, his poor dwelling into a splendid mansion, and he became subservient to his wife. The Bibí herself was murdered, and some years after her death, when her grave was opened, the famous seal-ring still glittered on her finger.

Mrs. Rivett-Carnac sent a collection of ornaments to the 1872 Exhibition, with many interesting notes, from which I make a few extracts, as they afford additional information, by a keen observer, regarding some ornaments which have already been described, and upon others not yet alluded to.

Sithí or Bindá : head ornament worn by Hindu and Mohamedan women in Upper India. "This specimen is made of lac, and is worn by the lower classes only. It is an imitation of the costly gold and jewelled ornaments of a similar shape worn by the rich. The centre point falls back over the hair, and the rosettes are fastened into the ears. These lac ornaments are much worn in Bandelkhand (Central India). The lac bracelets in this collection are worn by the same classes. Stick lac is procured in the jungles, and is manufactured in the towns and villages. There are large manufactories of shellac, under European superintendence, at Jabalpur (Central Provinces) and Mirzapur (United Provinces). A considerable amount of shellac is annually exported from India via Calcutta and Bombay."

Síthí or Bindí : a head ornament in silver similar to the above, and worn chiefly by Hindus. "The triangular centre-piece hangs over the forehead and is fastened back into the hair by chain and hook. The large bosses are fixed into the ears." **Bándní :** "Head ornament somewhat similar to the above-mentioned ones, made of pewter, worn by the lower classes of Hindus only. The higher classes wear similar patterns in gold and silver." **Síthí or Seventi :** "This is an imitation pearl and diamond head-dress worn by Hindu women. The pattern is supposed to represent a flower much used in their religious ceremonies. It is worn in the same manner as the before-mentioned head-dresses. These imitation ornaments are chiefly manufactured in Delhi, Benares, and other large cities."

Bij : "Worn chiefly by Hindu women in Bandelkhand, fastened into the hair. These specimens are in lac, and belong to the same class of ornaments as the síthí and bracelets." **Kaitak :** "Worn by Hindu women only. They are composed of three different ornaments; the round boss is worn in the centre of the hair, on the top of the head; the leaf-shaped and crescent-shaped ornaments are worn in front, towards the forehead. These ornaments are chiefly worn in the Mahratta country." **Rakhdí :** "This is the centre-piece of the kaitak, and is worn, as already stated, by Mahratta and Madrasi women. The latter of these wear from eight to sixteen smaller circles dotted about their back hair. They are fastened into the hair, sometimes by a spring or spoon thrust in, sometimes by a metal loop through which is passed a small plaited piece of hair. Hair-pins, save as silver ornaments, are unknown."

Kunthia : "Worn by Hindu and Mohamedan women, drooping over the side of the head, and usually attached by chains to an equal number of earrings." **Tika :** "Forehead marks worn chiefly by Hindu women. Widows are not allowed to wear them. The very small and better made are worn in the cities; the larger and commoner are worn by country folk." **Tik :** "Worn on the forehead by the bride only at weddings, and only worn by Hindu women. The rich ladies wear them made of precious stones." **Bindi :** "This ornament, made of silver, is hooked into the hair on the top of the forehead, and curves down from there above the eyebrows on either side of both ears. Worn with this are two kinds of earrings, the 'tuti' or stud and the 'jhumka' or pendant attached to the stud by a silver wire (Rajputana, Central India, etc.)." Mr. E. L. (now Sir Edward)

Durand, who collected many ornaments of the above districts for Mrs. Rivett-Carnac, observes that "The women generally expose only one arm and side when out of doors, so if they are too poor to afford much, they usually load the exposed arm with what jewellery they have."

Bali: "Earrings always worn on the top of the ear by Mohamedans and Hindus alike." Jhumka: "The name indicates 'shaking,' and is best expressed by the word pendant, as those ornaments are nearly always worn attached to the 'bala' or earring, worn always from the middle of the lobe of the ear." Bala bijlí: "The word 'bijli' means lightning, and the constant glancing and shimmering of the light fringes has given rise to the expression. The Hindu women always wear this ornament in the middle of the lobe of the ear, whereas the Mohamedans always wear it as an earring is worn in Europe." Bala: "An earring worn in the middle of the ear." Kurruphul: "Flower of the 'Kurran,' and supposed to be an imitation of the said blossom. These ornaments are worn by both Hindus and Mohamedans and fasten in the ear like a stud quite at the lower end. They vary in design greatly, some having pendants attached to them." I think this is a mistake, as the word is ordinarily understood to mean Karanphúl from karn or karna, the ear, and phúl, a flower.

Mála: Under this word for necklace, Mrs. Rivett-Carnac notes that the word mála means something strung, and answers to our chaplet or garland. Also that "It is not uncommon to see pensioned sepoys with their medals strung thus, the ribbons having been discarded." I may add, occasionally their widows or eldest surviving sons may also wear them, after their decease.

Jora: "This is a favourite ornament of the Marwari men; the pendant is called a 'júgru' or firefly, whose flashing it is supposed to represent. It is sometimes, but seldom, worn by women." It will be remembered that Marwari bankers or traders live in all parts of India, including the Central Provinces, and even reside in foreign countries, as in China, Zanzibar, the Persian Gulf and Afghanistan, and therefore that their ornaments are seen everywhere, and that they are the instruments in carrying on the course of trade designs, as well as specimens, of jewellery, from one place to another." Bazu: "This silver ornament is worn above the elbow on the arm muscle; to these are suspended the pendants called 'jundís' or 'súmbalas'; Rajputana." Bhankedals: "Worn above the elbow, usually over an ivory circlet; Rajputana." Ballí: "Armlet worn by Meo and Chumba women just below the bazu; Rajputana." Chun: "A bracelet exclusively worn by Hindu women in the centre of the churis, of which eight to ten, of lac or silver, are usually worn at a time next to the wristlets." Kara: "Worn by Mohamedan men and women. When worn by women they are worn next the hand, followed by the churis, and above the churis next the elbow. When worn by men they are worn singly, and are usually merely the safest way of carrying wealth or savings." Kukunia: "Bracelets also worn next the hand, and chiefly used by Hindu women." Katri: "Worn by Hindu women, and then always above the churis upon the elbow." Panchlari: "These also are worn only by Hindu women, and only in the manner just described as the termination to the churis."

Mrs. Rivett-Carnac also notes that Hindus, as a rule, except those of the Raja's family, are not allowed to wear gold on their feet. The following list of ornaments worn by the different classes and tribes inhabiting the Chandah District in the Central Provinces will give some idea of the importance attached to this subject:—Earrings: Talpa, tandha, grudya, dul, pán balya, balya, masar balya, jhalah bali, pirdhin balya, bugrya, and kurka. Nose ornaments: Mukhro, moti ratanpari, and moti. Necklaces: Sari, chintai, argathi, sakhli, paihsara, mal, gathi, nuvibone, tik, and garsoli. Armlets: Ber, and dand wela. Bracelets: Kara, dand wela, kare, kakhuya, wela, mathya, wala, maslwia, patti wali, wel, ber, kakhuya, and phura. Finger rings: Mudyat sikka. Anklets: Wakya and paijan. Toe rings: Bichwe and gorwi.

My friend, Colonel W. F. Prideaux, C.S.I., the well-known authority on Abyssinia, has favoured me with the following remarks on the filigree jewellery of that country:—

"He [Mr. Skinner, the American author, who wrote an account of the country] may be correct in saying that the filigree is one of the most antique forms of jewellery in the world, and I believe this is true of the Mediterranean countries. But it was only introduced into Abyssinia in the latter half of the eighteenth century by some Maltese who settled at Adowa, and thence it spread all over the country. The arm-guard (Plate 78, No. 494) is called in Amharic a Bitáwa. It is bestowed by the monarch on his most distinguished warriors, and answers very much to the Victoria Cross. I have one which strongly resembles that figured in the photograph. The foundation is silver, and the filigree work is silver gilt, though in mine the gilding has, in a great measure, worn off through time." Another belonging to Mr. Rassam, Colonel Prideaux adds, is quite of a different pattern to his. He continues: Nos. "491-2-3 (Plate 78) are all anklets. I have two, which, with little differences of detail, are exactly similar to No. 493, but I have a strong impression that I obtained them at Zanzibar. The filigree work has, however, spread from Abyssinia all over the East Coast of Africa." Examples of this work, such as we now obtain in Bombay, were probably copied from originals imported through the Arabs from the East Coast, and

readily adopted by a people who are so catholic in their ideas as the Indians in such matters.

Mr. H. Vivian, in his Abyssinian work, "Through the Lion-Land to the Court of the Lion of Judah" (1901), has some interesting references to jewellery. The women at Berbera, in British Somaliland, wore ornaments of silver and amber round their necks. Further in the interior, he saw almost every woman "wearing necklaces of glass beads, and the better-to-do had silver cart-wheel earrings," and big silver bracelets were also worn. At Harrar, on the border of Abyssinia, he gathered a small collection of the jewellery of the Somali and Abyssinian peasantry, which he observes Mr. Theodore Bent asserted to be of Greek origin, but he convinced himself "that the patterns are either derived from India, or were else adapted by Indian artificers from some aboriginal designs. Filigree work predominates, and the only difference between the two is that the Somali is heavier and more barbaric." He "secured great necklaces of silver beads, provided for both nations, with a hollow cylinder in front destined to contain an amulet. The bracelets are kept together by sturdy screws. The earrings are enormous and fitted with a beard of silver tongues, such as might serve in very small bells. It is only necessary," he continues, "to look at my collection in order to feel certain that all the jewellery must have had a common origin. Another argument on behalf of India is that both Somalis and Abyssinians wear a great many ornaments which admittedly come from India, the most obvious being snake-like coloured glass bangles, which may be bought anywhere in Aden for an anna or two. The essentially Abyssinian ornaments are very few. Chief amongst them are a silver or silver-gilt ring, a cross, and an earpick, which three are almost invariably worn round the neck." At Addis Ababa, the capital, the stock of jewellery, which was chiefly sold by women, was small. There was little variety and it was inferior to that of Harrar. Silver and brass were the favourite metals. Mr. Vivian was received in audience by Menelik, the Negus or Emperor, who had in his left ear a diamond solitaire earring about the size of a threepenny bit, set in gold. This is worn in evidence of his having killed elephants, and only the royal family are permitted to wear gold in any form. On the little finger of his left hand was a thick ring, with a dark blue stone and two diamonds set gipsy fashion.

The Abyssinian and Somali women wear every bit of jewellery they can possibly lay hands upon, whether of silver, brass, or glass. The Maria-Theresa dollar, a facsimile of the coin of 1780, is still issued and circulates as a trade coin nearly all over Africa at the present rate, though it is as large as a five-shilling piece, of twenty-three pence. I have seen it strung on necklaces. At Harrar, Mr. Vivian bought a bracelet consisting of Italians' teeth strung together, a ghastly reminder of the horrible way in which the Italians were treated when defeated in their disastrous war.

Mr. A. B. Wyld, in his "Modern Abyssinia," states that unmarried girls wear two silver or gold hair-pins, and that all Abyssinians have a blue silk cord round their necks to denote that they are Christians. To the end is usually attached a silver cross, such indeed as another author shews us in a portrait of the Emperor Menelik. A few charms or amulets are also usually suspended from it, and round the neck the women wear silver or gold necklaces of Byzantine patterns. Armlets and bangles of silver or silver-gilt are also worn, and many rings of plain or beaded patterns on the fingers and often rings on the toes. Three little silver stars are also fastened to a blue cord and are allowed to follow over each temple and the forehead where the hair is parted.

In "Zanzibar in Contemporary Times" (1905), Mr. Lyne observes that the Arab women at Zanzibar "pierce their ears and nostrils with large holes and stuff in rolls of coloured paper, which can be purchased ready made at the shops. Silver rings sometimes hang from the cartilages of the nose and lobes of the ears. The neck and wrists are adorned with beads or silver chains and bangles, accumulated savings being invested in large silver anklets.

Most of the jewellers in the north of India, if not all over the country, set the claws of tigers, panthers, and similar wild animals in silver and gold, to be worn as amulets or ornaments. It is no uncommon thing to see children of the rich, as well as of the poor, wearing one or more such claws so set as pendants from a necklace or armlet. It is supposed that by this means evil will be averted, especially destruction or injury from the huge beasts of prey which are so common. This is, however, not the only superstitious reason for using charms of the kind, for some think that the person who possesses them may become gifted with the qualities of courage, ferocity or even cunning, which are peculiar to such beasts. These ideas are very prevalent, and are so well known that the sportsman has to take special measures in order to prevent his precious skins from being despoiled of their claws. For similar reasons, people of the wild tribes eat the flesh of such beasts, or preserve their whiskers, or smear their own persons with fat taken from the animals. Sportsmen, who desire to give their female friends some proof of their prowess, have often had the claws mounted and made into brooches, bracelets, or necklaces. The base of the claw is usually set for this purpose in a solid gold or filigree mount, which, in the former case, may be engraved and more rarely set with gems. A single large claw, or two small ones, are generally required for a brooch. Many such ornaments are made in Delhi and Benares, and form part of the collection of all Box-

wallahs or travelling pedlars of jewellery. Peddling ornaments and goods of every kind is in India, as it was in not very late days all over Europe, by no means confined to poor dealers. Quite an important shop-keeper or middleman, in an Indian bazar, closes his shop, or leaves it in charge of a subordinate, and visits the houses of the rich Indian or the European, sometimes carrying with him a stock of very considerable value. Many of the largest jewellers in India have begun business in this way, even if they do not carry it on themselves, as is sometimes the case, in the same manner in old age. It must not be forgotten that in the zenanas this is practically the only way in which business can be done. In some cases the jeweller's wife must act as intermediary. Females, the *maniyarins*, or wives of the lac-bracelet dealers, habitually resort to the zenanas in order to sell and fix the indispensable lac ornaments on the wrists of married women. There are, moreover, the threaders of beads, amulets, etc., who also employ females for similar reasons. Men and women of this occupation often sit in small stalls at the ends of the streets, and patiently make up ornaments, or repair and re-thread old ones with considerable skill. Many necklaces, armlets, and bracelets are fastened by means of a loop and a knot on the ends of the cord, which is formed by the threads on which their component parts are strung. Cotton or silk threads are used, and the ends are bound round with similar threads or with fine gold cord. The earliest necklaces of Egyptian queens seem to have been made and fastened in this manner.

Reference has been made to the mandils, or silk scarves embroidered with gold thread, for which Burhanpur in the Central Provinces has been so long famous. In most of their portraits, the Moghul sovereigns and nobles are represented wearing scarves of this kind. More colour and richness were usually displayed in this article of dress than in any other. The greatest men, indeed, had little more of ornament than such a scarf with richly embroidered ends, a necklace of valuable pearls, a fine plume of diamonds in the turban, and, it may be, a priceless stone or two in an armlet. The Rajput men were also noted for their richly embroidered dress; and, on the whole, the ladies of the wealthy, and especially of the aristocratic classes, take as much pleasure in their beautiful brocades as in their jewels. It is not surprising, therefore, that some chiefs and nobles delight in jewelled garments. One of them, which belongs to the Maharaja of Ulwar, was illustrated in Part I. (Plate 2) of these papers. It was an overcoat of brocade with wide borders, and a yoke richly embroidered with seed pearls and somewhat larger rubies and emeralds. Another such coat was made of crimson velvet, with gold embroidered ornamentation as in the former garment, but the gems used were larger, and they were arranged in a more simple and artistic pattern. Dresses of this kind afford such excellent opportunities for the artistic display of gems, that many Europeans regret that it is no longer the fashion for men to wear them on their own continent. The famous state coat of Prince Esterhazy, the Hungarian magnate, is perhaps the best example in modern times of such magnificence. In Europe, the great personages are now content that their wealth and nobility should be shewn in other ways; and, indeed, in the East, the true leaders of men, except on special occasions, have been as simple in their tastes. Nevertheless, from an artistic point of view, a robe or coat may be made a most beautiful object. Some of the dresses which were worn by English sovereigns, such as Henry VIII., Edward VI., and Elizabeth, were beautifully enriched with jewels sewn in diagonal and other patterns; or, in the case of the first-named, bore upon them heraldic designs or monograms in gems of different colours. The Ulwar robes are as rich as these, but are not, in my opinion, as artistic as those worn by our sovereigns in mediæval times. The dresses of Elizabeth, for example, shew especially how tastefully large pearls and brooches or clasps set with rich gems may be used. The portraits in the National Portrait Gallery in London may be examined in this connection. I reproduced, from the Royal Library, by permission, in my "Rulers of India and Chiefs of Rajputana" the famous portrait of Queen Elizabeth when she went to St. Paul's Cathedral to return thanks to the Almighty after the victory over the Armada of Spain, in which the dress she wore on that occasion was magnificently jewelled.

Although used for dress purposes, there are some fabrics which were designed to be employed as carpets such as those that were made at Baroda for a former chief or Gaikwar. They are similarly enriched, but are far more costly than the Ulwar coats. Most Indian chiefs and nobles are satisfied to use the costly brocades of Benares, Ahmedabad, Puna, and elsewhere; but, unfortunately, these fabrics are suffering from the use of the aniline dyes, which have been so injurious in the case of other textile industries. The earliest and best example of a fine brocaded garment is the state dress of Maharaja Maun Singh of Jeypore, a famous chief of that State, who was the friend of the Moghul Emperor Akbar. It is still preserved by his descendants.

A very interesting minor industry, in connection with personal ornaments, was established in Bombay under the following circumstances, which have been kindly made known to me by Miss Constance Jones, of Oxford. She states that "about 1905 or 1906, a number of very poor lowest caste natives, many of them Christians, came into Bombay from the famine districts, and the All Saints Sisters were asked to look after them. To save them from pauperism, the Sisters ventured to work this (seed and bead) industry. At first there were great difficulties,

chiefly want of capital and the great ignorance and unreliability of the workers. They needed constant supervision in everything, and the Sisters themselves were so understaffed. However, in March, 1906, we heard from the Sister-in-charge the following: 'The industry has done wonders for our poor native Christians. We pay out in wages every week over 100 rupees, and all goes amongst our poor people, not pauperizing them, but helping them to self-respect and self-support. Then, too, the regular hours of work in clean and healthy surroundings is another great help. The improvement in their ways and manners is marvellous; they come to us often wild and unkempt, not knowing the names even of the house furniture, and little by little one sees them improve. They come clean and comb out their tangled hair; then they try to fall into quieter ways' . . . and so on." The Sister then writes of the improvement in their religious duties, and concludes: "The more I see of Mission work the more clearly I see that the lines we must work on now is through industries to instruction, etc." Later on, it was heard from another source "that the industry was making quite a different race of people."

Miss Jones also kindly referred me to an article in the Royal Botanic Gardens (Kew) Bulletin, No. 7, for 1906, entitled "Use of Seeds for Ornamental Purposes," which was reproduced from the "Times of India" for July 13th, 1906. A screen was presented by the Sisters of All Saints' School at Mazagon (Bombay) which was made up of 110 strings in the manner described. The seeds employed in that instance were Job's Tears (*Coix Lachryma-jobi*, Linn.); "red wood," sometimes called "red sandal-wood" (*Adenanthera pavonina*, Linn.); seeds of *Mimusops Kauki*, Linn.; and short pieces of what appear to be the peduncles of "great millet" (*Andropogon Sorghum*, Brit.), or an allied form. The article refers to the number of hard bright seeds of many colours that are found upon the trees and climbing plants of the Indian jungles, light blue and bright green appearing to be the only colours not represented.

If gathered when quite ripe, the seeds were hard and durable, and in size varied from that of a large watch downwards. The difficulty in piercing them easily and cheaply stood in the way of using them, but Mr. J. Wallace, editor of the "Indian Textile Journal," seems to have devised suitable appliances of a cheap kind, varying with the work to be done, which have proved successful. They consist of clamps of hard Indian wood, and steel drills made of piano wire, bicycle spokes, and knitting-needles. The editor presented a set of tools, and the Sisters started with a capital of Rs.60, and the work was supervised by Mr. Wallace himself. "The artistic taste of the Sisters soon produced many charming devices, including certain loops for heavy and light curtains, necklaces, napkin rings, hat-pins, buttons, bracelets, seed portières, and screens, which found a ready sale at remunerative prices. Certain of the seeds, notably the Rudraksha (*Eliocarpus Ganitrus*, Roxb.), sacred to Siva, were bleached and dyed in brilliant colours which added greatly to their value as buttons, beads, or hat-pins." The work was exhibited in the Forest Section of the recent Industrial and Agricultural Exhibition, and gained a bronze medal. Beads are used with excellent effect in combination with the seeds, of which twenty-five varieties were then in use. The article rightly refers to the value of the industry in its adaptation to the needs of industrial schools, in its being calculated to correct the national habits of carelessness of the workers, in its commercial success, and lastly, in its forming so good a model for kindred undertakings in which simple appliances are needed to increase the efficiency and productiveness of the workers. For these reasons, and because the personal ornaments are really very pretty, I draw particular attention to the industry. It attracted the attention of H.R.H. the Princess of Wales, who made several purchases while in Bombay. A necklace is now named after her. It is hoped that illustrations will be given in a later number of the Journal.

Natural grasses and seeds have been worn as ornaments by the lower classes for untold ages in India. It is therefore extremely interesting to see how, under modern conditions, articles of a similar kind are now made use of by the women of the upper classes, both in the East and West.

DESCRIPTION OF THE ILLUSTRATIONS IN PART VII.

PLATE 74.—465. Figure of a Hindu lady. Model illustrating the mode of wearing dress and jewellery in North India. From the Indian Section of the Victoria and Albert Museum. The amount of jewellery displayed is in no way an exaggeration. Special attention may be drawn to the nose-ring, or nath, which, in spite of its size and the inconvenience attached to its use, is worn by every married woman.

PLATE 75.—466. In 1886 I wrote the text to accompany a series of enamel designs, which were drawn by one of the best Jeypore artists, Ram Bux, son of Esar, for Lieut.-Col. (now Colonel Sir Swinton S.) Jacob, K.C.I.E. The following description of the plate, which has been copied, is taken from that work, which was published by Mr. Griggs:—"Group of Jeypore Enamellers at Work. The principal enameller in this group, Guma Singh, son of Kishan Singh, sits before a low stool upon which his colours and styles are arranged. The larger implements are placed on the ground near him, and he holds the piece on which he is at work in his hands."

The colours are placed in depressions in a thin brass plate which is wedged into the front of the stool. On his right, Dhuna Singh is engaged in heating the enamelled plate in a small clay furnace; Behari Singh, who sits on his left, polishes an ornament after the colour is fixed, and Hazari Singh is engraving another plate." All the men are Sikhs, descended, it is said, from five enamellers who were brought from Lahore by Maharaja Mán Singh, the friend of the Emperor Akbar. 467. Group of Damasceners at Work. Reproduced from the frontispiece of "Damascening on Steel or Iron, as practised in India," by T. H. Hendley, 1892 (W. Griggs and Sons, Ltd.) The following is a copy of the description of the plate in the original work:—"Frontispiece—Group of damasceners in gold. Nearly all the men who are engaged in damascening in the Panjab are Mohamedans. In Rajputana, in addition, Hindu workmen are employed. The artists in the present group are all Mohamedans. The first, with the yellow pagri or turban, is enriching a shield with koft, or false damascening in gold. The man who wears the red turban is cutting, in a steel battle-axe, grooves for the reception of the gold wire in the Tah-i-nishan, or true damascening; while the artist in the centre is pressing the wire into the prepared channels." All the men are capable of making small ornaments in true or false damascening, the work upon which does not differ from that on the larger objects.

PLATE 76.—468 to 479. Figures from the carvings on the Buddhist remains at Sanchi in the Native State of Bhopal. Republished, by permission of the Secretary of State for India, from Fergusson's "Tree and Serpent Worship." There is a central dome-shaped mound. It is surrounded by a carved stone rail which is entered by four gateways, also covered with sculptures. All the gates probably date within the limits of the first century of our era; but the southern, which is thought to be the oldest, was perhaps erected about A.D. 30. The ornaments, some of which are illustrated in Plate 76, are generally massive and coarse, and are not dissimilar to those now worn by the aboriginal tribes and low castes in the same part of India. The earrings, bracelets and anklets are especially large. The anklets, as well as the armlets of the female attendants, for example, in 478 (Plate 26, fig. 1, "Tree and Serpent Worship"), from the right-hand pillar of the north gateway, which represents a Hindu raja and attendants, are like the large brass ornaments worn by the Bhils in Western and Central India at the present time. The driver, or mahawat of the elephants (Plate 40, fig. 2, Fergusson), from the capital of a pillar, has cobra-headed armlets and is, no doubt, of the Naga tribe. The necklace (Plate 44, fig. 1, Fergusson) is particularly handsome. The body dress of many of the figures is very scanty, and is confined apparently, as in 468 (Plate 3, fig. 1, Fergusson) to strings of beads round the neck and waist, and enormous bangles. Fergusson remarks that the head-dress of the women is most remarkable (469), and "seems to consist of hair mixed with beads, and a thick roll of cloth, so as to form a sort of tippet almost covering the whole of the back of the wearer" (Plate 3, fig. 3, Fergusson). Nos. 473 and 474 (Plate 3, fig. 4, Fergusson) show various Buddhist symbols, which were probably worn as amulets. Amongst them are, at each end, the Trisul, a well-known emblem; rosettes or wheels (the Wheel of the Law); pairs of fishes, Jain as well as Buddhist symbols; and what appear to be letters. Such objects, made of metal, are found at different Buddhist sites. No. 475 (Plate 30, fig. 1, Fergusson) is from the southern, and No. 479 (Plate 35, fig. 1, Fergusson) from the north gate. No. 476 (Plate 25, fig. 2, Fergusson) represents tree worship or adoration of the spirit in the tree.

PLATE 77.—480 to 490. Prints from drawings made in 1816-1818 for Colonel Mackenzie, who first discovered the Buddhist remains at Amaravati (Avaracila Sangharāma of the Chinese pilgrim Hiouen Tshang, who was in India from about 629 to 645 A.D.), Kistna District, Madras. The remains are half a mile east of Nana Dharanikotta, in the middle of the modern town of Amravati, about seventy miles from the mouth of the Kistna river. Fergusson (from whose work the illustrations are republished by permission of the Secretary of State for India) concluded that the great rails were commenced probably about A.D. 322; the outer rail being completed about A.D. 370 or 380; and the inner rail from A.D. 200 to A.D. 500. General Cunningham says the date of the stupa cannot be later than 313 A.D. The illustrations in Plate 77 shew a more artistic and refined type than those in Plate 76. Nos. 480 and 482 (Plate 85, "Tree and Serpent Worship," Fergusson) form portions of the inner enclosure of the tope, and perhaps represent the goddess Durga. The anklets are very massive. No. 481 (Plate 67, Fergusson), which comes from the internal face of a pillar of the outer enclosure, appears to represent a great religious ceremony of aborigines or tribes of low blood; and No. 489 (Plate 72, fig. 1, Fergusson) represents a visit of a man of rank and his female relations to ladies who live across a river. No. 484 (Plate 72, fig. 2, Fergusson) represents a domestic incident of a Naga king. Nos. 483-5-6-8 and 491 come from the outer enclosure (Plates 66 and 68, Fergusson); and No. 487 (Plate 83, fig. 1, Fergusson) is from the inner rail, and is connected with the legend of King Sivi. Many of these figures are now arranged on the principal staircase of the British Museum, and others of them also afford ample opportunities for the study of ancient Indian ornaments and dress; as do the casts of one of the great gateways and other details of the Sanchi Tope in the Indian Section of the Victoria and Albert Museum at South Kensington, where, too, the copies of paintings

from the cave-temples of Ajanta may be examined in the same connection. Rajendralala Mitra writes, in his "Antiquities of Orissa," that "the bangles, bracelets, and anklets of Sanchi are the clumsiest possible. The bangles and armlets of Amaravati, though mostly of the same pattern, are smaller, lighter, and neater, and the anklets are somewhat less ponderous." At Bhuvanésvara, in Orissa, of a later date or about 1200 years ago, "they are not only reduced in size and weight, but are greatly improved in appearance." Some of the latter will be reproduced in a later Part of the Journal.

PLATE 78.—491. Silver bracelet, ornamented with silver-gilt filigree; width $1\frac{3}{8}$ in., depth $3\frac{1}{4}$ in.; value, £6 for a pair. Abyssinian. I.M. 1728a. 492. Bracelet of gold with repoussé and corded ornament; made at Muscat by an Arab worker in 1897. Diam. 3 in., W. 1 in. Given by Miss Palmer-Lovell. I.M. 1618. 493. Silver bracelet from Zanzibar. Bought, £5. I.M. 276. 494. Arm-guard; silver, ornamented with silver-gilt filigree and coloured stones. Presented by Theodore, king of Abyssinia, to Mr. Hormuzd Rassam. Modern Abyssinian. H. $6\frac{1}{4}$ in., Diam. 4 in. Given by the Foreign Office.

PLATE 79.—495. Two-handled vase with flowers; silver filigree open-work. Spanish, 1870. Cost for a pair, £17 12s. Victoria and Albert Museum, 298. As filigree work is such an important variety of work in India, I have included in the illustrations of these articles, specimens from many other countries, in order that they may be compared with Indian work.

PLATE 80.—Ornaments of base metal worn by the Indian peasantry. 496 to 514. 496. Ear ornament from Bengal. 497 a, b, c. Ear-drops from Mirzapur, United Provinces; made of lac. 498. Ear ornament, chiefly made of wire; United Provinces. 499 and 501. Toe-rings; Sagar, Central Provinces. 500. Pair of ear ornaments worn by Paura Bhils in the Deccan. 502, 503, 504, and 509. Bracelets worn in Ajmer, Bengal, Patna, and Calcutta respectively; 504 and 509 are worn in North India generally. 505. Pair of ear ornaments, and 507. Pendant, worn by Paura Bhils. 508. Kadar or ear ornament; Madras. 506. Earring, Karanphul; Indian. 511. Nose-ring; Saharanpur, United Provinces. 512. Nose-ring; Paura Bhils. 513. Ear ornament; United Provinces and India generally. 510. Anklet of white metal; Sâran, Bengal. 514. Anklet; Bengal. British Museum.

PLATE 81.—513 to 535. Ornaments of base metal; Central India generally. Anklets or bracelets. 524, 531, and 533 can be strung to form these ornaments. British Museum.

PLATE 82.—536 to 563. Ornaments similar to those in Plate 81. 542 and 549. Earrings. 543, 545, 546, and 550. Finger rings. 553, 554, 555, 557, 559, 560, 561, 562. Toe-rings. The remainder are bracelets or anklets.

PLATE 83.—Silver jewellery reproduced from Plate CXXIII. Vol. III. "Memorials of the Jeypore Exhibition," by T. H. Hendley, 1883. 564. Back view of 565. 565. Toe-rings united by a band of bars and links; covered with grape-like ornaments. Value, Rs.16 the pair. 566. A pair of bracelets made up of hollow six-sided beads with similar shaped ends; Pahunchi. Rs.16 the pair. 567. A similar pair of bracelets, with beads of a different shape. Rs.16 the pair. 568. Maraithi or chain bracelet, with added ornament of grape-like drops. 569. A solid anklet with similar ornaments. Rs.70 the pair. 570. Necklace of numerous rows of rosettes united by chain work, discs, and grape drops. Rs.60. All these ornaments were made in gold or silver by Kasinath, who, at the time, was Court jeweller in Jeypore.

PLATE 84. Silver jewellery. Except 573, all were made by Kasinath of Jeypore. Plate CXXIV. Vol. III. of "Memorials of the Jeypore Exhibition." 571. Anklet, Paizeb. Rs.80. 572. Necklace with bars, links and drops. Rs.11. 573. Necklace and pendant; a combination of the Panchmunia and diamond-patterned links. The Panchmunia is made up of five balls, which represent the blossom of the *babul* (*Acacia arabica*) tree. These balls are usually united in sets of five, in gold or silver, and are worn by women of all classes in Western India. This ornament, which was made at the Jeypore Jail, took a first prize at the Exhibition. 574. A favourite arm ornament of interlocking bars, Bazu. Rs.13. 575 and 576. Pair of chain anklets, Maraithi or Sankla. Rs.9.

PLATE 85.—Reproduction of Plate CXXV. Vol. III. "Memorials of the Jeypore Exhibition." Silver jewellery by Kasinath of Jeypore. 577. Ornament for the head and ears (Phuljhumka). Rs.20. 578 and 579. Ear ornaments with bird-shaped top and drops pendent from chains, and handsome lower pendants; these are partially supported by chain and bar work, as in 577. Rs.16 the pair. 580. Chain necklace with pendant enriched with clusters of grape-like ornaments. 581. Bracelet with grape clusters, Gúgridâr Bangri. 582. Bracelet with pendant, Bangri. Rs.18. 583. Chain necklace with pendant, with silver drops round the edge, and frame containing a Delhi miniature picture of the tomb of Safdar Jang, which is on the road to the Kutb Minâr. Rs.40. 584. Bracelet of balls enriched with grape drops, Nogri. Rs.22. 585. Engraved hollow bracelet, Nuri. Rs.6. All the above ornaments, when made of gold, are very popular amongst the wealthy classes in Rajputana and Central India, and are imported into the adjacent Provinces. The prices vary with the weight and workmanship

of the ornaments. The charges for silver vary from 2 annas to 8 annas per tola or one rupee weight, and from 4 annas to 2 rupees per tola of gold. The rupee or tola is equal to two-fifths of an ounce.

LIST OF ILLUSTRATIONS.

74. Figure of a Hindu lady. 75. Group of Jeypore enamellers at work; group of damasceners in gold. 76. Figures from carvings on Buddhist remains at Sanchi. 77. Prints from drawings of the Buddhist remains at Amaravati. 78. Bracelets and Arm-guard. 79. Vase. 80, 81, 82. Peasant Ornaments. 83, 84, 85. Silver Jewellery.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART VIII.

THE MADRAS PRESIDENCY.

The area of the Madras Presidency, which is included in the present number, is 141,726 square miles, and it has a population of 38,209,436. According to Whitaker's Almanac for 1901, many natives of this important part of India emigrate to Burma and Ceylon, some only temporarily. In this way, there is interchange of ideas of every kind. Two-thirds of the Christians of India (2,923,241) live in the Madras Presidency and Travancore. Besides the British territory, there are Native States, with an area of 9969 square miles, having a population of 4,188,036; and the Mysore States, with an area of 29,144 square miles and 5,539,399 inhabitants. The Hyderabad State, the area of which is 82,698 square miles, has a population of 11,141,142 persons, and is also referred to in this article, though less so than in the Bombay number.

Parts 34, 40 and 48 of the *Journal of Indian Art* contain a full account of the Jewellery of the Presidency, chiefly from the technical side. It was written by Mr. Havell, who at the time was Superintendent of the School of Art in Madras and afterwards Principal of the Calcutta School. Mr. Thurston, Superintendent of the Madras Museum, has also published a good deal of valuable information upon the ornaments which are worn by the people, especially of the poorer classes and aboriginal tribes. There remains, however, a little to be said, on the historical side, in a general treatise upon the subject, in addition to references to and quotations from the above works.

The impressions of the early travellers and adventurers are of interest. Marco Polo, at the end of the thirteenth century, says the kings of the Coromandel country were black and naked like their subjects; but he describes one as wearing on his arms "three golden bracelets rudely set with the richest pearls; anklets of like kinds on his legs; necklaces of rubies, emeralds and sapphires round his neck; and rings of gold on his toes. He also wore upon his chest a rosary, consisting of one hundred and four large rubies and pearls; and every day, morning and evening, he uttered a hundred and four prayers to his idols." [*History of India*; Talboys Wheeler.]

Vasco de Gama, who commanded the first Portuguese ships which reached India, in the year 1497, was received by the Zamorin, the suzerain chief at Calicut, on the Malabar coast. He was arrayed, Mr. Wheeler says, in white cotton flowered with gold. He wore rich jewels in his ears; bracelets and bangles on his legs and arms; and on his head was a diadem of pearls.

Mr. F. C. Danvers, in his work, *The Portuguese in India* (1894), has some interesting references to jewellery. Prester John sent, as a present to the king of Portugal (1487), a great crown of gold and silver. In his famous expedition (1497), Vasco de Gama took out many precious objects, amongst which were jewels of gold, necklaces, chains and bracelets, for presentation to the kings and rulers of the countries where he might put into port. The Moors at Calicut gave many rich jewels to the courtiers of the Zamorin, to prejudice him against the Portuguese. Vasco de Gama gave valuable presents to the king, who is thus described:—"He was a very dark man, half naked, and clothed with white cloths from the middle to the knees; one of these cloths ended in a long point, on which were threaded several gold rings with large rubies, which made a great show. He had on his left arm a bracelet above the elbow, which seemed like three rings together, the middle one larger than the others, all studded with rich jewels, particularly the middle one, which bore large stones which could not fail to be of great value. From this middle ring hung a pendent stone which glittered—a priceless diamond, the thickness of a thumb. Round his neck was a string of pearls, about the size of hazel nuts; the string took two turns and reached the middle; above it he wore a thin round gold chain, which bore a jewel of the form of a heart surrounded with large pearls, and all full of rubies; in the middle was an emerald of great size and value. According to the information which the Castilian (a renegade resident at Calicut) afterwards gave to the captain-major of this jewel, and of that which was in the bracelet on his arm, and of another pearl which the king wore suspended in his hair, they were all three belonging to the ancient treasury of the kings of Calicut. The king had long dark hair all gathered up and tied on the top of his head with a knot made in it; and round the knot he had a string of pearls like those round his neck, at the end of which was a pendent pearl, pear-shaped, and larger than the rest. His ears were pierced with large holes, with many gold earrings of round beads."

The king of Cananor sent presents to the Portuguese sovereign, and the king of Melinde (Africa) also gifts of gold, silver, and ivory ornaments, besides jewellery for the queen. Pedro Alvarez Cabral, the discoverer of

Brazil (1501), also brought back from India to Lisbon many precious things, of jewels. Vespucci "saw many diamonds, rubies and pearls; and one ruby of a most beautiful colour weighed seven carats and a half; but he did not see all." On his second voyage, Vasco da Gama, amongst other things, presented the king of Cananor with "a sword of gold and enamel. This latter was greatly admired by the king, who, in return, delivered to da Gama a necklace and two bracelets, together with ten rings, all of considerable value, as presents for the queen of Portugal, besides some rich jewels for himself."

Amongst other things taken out for trading purposes were cut and branch coral, an important article, it seems. Da Gama gave to the king of Cochin "a crown of gold," and to the prince "an enamelled collar, ornamented with jewels in the form of a chain," etc. One of his officers, Vicenti Soldre, took out of a ship an image of Mohamed, of solid gold and jewels, as a present to the queen. The Portuguese sometimes crowned chiefs who helped them; as, for example, Dom Francisco (1508), crowned the king of Cochin "with a crown of gold set with jewels, which had been brought from Portugal for that purpose." One of the Indian kings, the king of Cotta, even sent a gold image of his grandson, and a crown set with precious stones, in order that King Dom Jóas should crown the image, which was done with great solemnity. The King of Siam, in 1511, sent a ruby ring, and a crown and sword of gold to Dom Manuel. Large quantities of treasure, including jewellery and precious stones, were lost in the "Flor de la Mar" on the way to Europe, but the above were saved. Where are they now? I have made careful enquiries through friends in Portugal, but without obtaining information. It is probable that the gems in many of the historic ornaments have been reset at different periods. I thought that it was possible that some of the original jewellery which had been given to the Church might still remain, but have not been able to ascertain whether this is the case. The ordinary catalogues of Spanish and Portuguese Museums afford no information on the subject.

In 1513, Sheikh Ismael of Persia sent presents with his ambassador to Albuquerque, amongst which were two suits made of brocade trimmed with golden buttons, and half an alqueire [an alqueire is equal, it is believed, to one peck, three quarts and a pint, English] of turquoises in their rough state as taken from the mines. "These presents, which were of great intrinsic value, Albuquerque divided amongst his captains, retaining only the horses, which he kept for the king, Dom Manoel."

Albuquerque also sent the king some bracelets and jewels which had been received through the ambassadors of the King of Narsinga (Vijayanagar). Albuquerque also sent in 1515, to Shaikh Ismael, presents which included "four bracelets of gold and rubies, very rich rings, and other valuable jewellery of gold and precious stones." The great viceroy sent by Dom Garcia de Noronha to his sovereign, amongst gifts received from the Shaikh, a belt and dagger of solid gold. Albuquerque left many artificers in Goa, "amongst whom were officers employed in the setting of jewels and precious stones." When a great victory occurred at Diu, the Governor asked Goa for a loan to repay the army, and sent as "security for the same a lock of his whiskers. The city returned him the lock with great respect, and sent him more money than he asked for, the women having assisted in raising the amount by giving their jewels and ornaments for the purpose. The Governor punctually repaid all."

In the fleet of the King of Achin, sent against Malacca in 1547, there were 500 Orobalones, commonly called wearers of "golden bracelets." We are reminded, by this statement, of the Rajput men of birth who wore similar ornaments. Dom Leonis Pereira, after his victory over the King of Achin at Malacca, "distributed money and jewels, to the value of 15,000 crowns, amongst all those who distinguished themselves in the defence of Malacca," thus closely following the Oriental practice.

Some of the Indian spoils of the Portuguese may be even in England at this day. Sir Francis Drake, in December, 1587, took a large Portuguese carrack, named the "San Felipe," with a cargo worth £108,049; and, in 1590, Sir John Burrough, Sir R. Crosse, and Lord Cumberland captured the "Madre de Dios," which was taken to Dartmouth, and her cargo, exclusive of certain jewels, "which never came to light," was, at a moderate rate, estimated to be worth £150,000, "which, being divided among the adventurers (whereof Her Majesty was the chief), was sufficient to yield contentment to all parties."

The political importance of treasure of gold and jewels is well indicated by the previous extracts from various authors. The Mohamedan history of India affords still more striking illustrations in support of this contention, as will be seen from the following notes:—

In the year 1294, Ala-u-din, who afterwards became Sultan of Delhi, besieged the fortress of Deogiri (afterwards Daulatabad), and ransomed it only when the Hindu Raja, Ram Deo, had agreed to give him an immense treasure of gold, jewels and elephants. Pearls are specially mentioned. This treasure he used for the betrayal of his uncle, Jalal-u-din, and after his murder he dispersed it amongst the people. Every day five maunds of golden stars were discharged amongst them by a kind of engine. In 1308 he finally took Deogiri and an immense amount of treasure.

The wealth of the southern countries was then enormous. Madura was taken by Malik Kapur, Ala-u-din's general, and, besides other booty, five hundred máns of jewels of every description—diamonds, pearls, emeralds and rubies—were seized, but a curse seemed to attach to all the gold and jewels taken from the Hindu idolators, and in the same way as the Warangal treasure tempted Ala-u-din to murder his uncle Jalal-u-din, so now the same temptation brought upon him the same fate from the hands of Malik Kapur, though the traitor himself soon perished by assassination in his sleep.

Mr. J. D. B. Gribble, from whose *History of the Deccan* the above statements are taken, makes the following remarkable observations:—"There is throughout the history of the struggles between the Mohamedans and the Hindus one remarkable feature. No sooner is a Hindu kingdom established than it at once acquires enormous wealth in gold and jewels. These treasures, no doubt, attracted the cupidity of the Mohamedans; but a few years after a Hindu prince has been captured and despoiled, we almost always find him in possession of fresh hoards of treasure, which he again has to yield up. It is only when the Hindu kingdom is annexed and the dynasty exterminated that we find the country ceases to produce gold and precious stones, and the Mohamedan conquerors have then to go against other Hindu kingdoms in order to gain fresh treasure."

Under the Mohamedan rule, it would seem that there was little or no natural production, and no development of the country's resources. Under Hindu princes, on the contrary, as long as they were left undisturbed, attention was paid to agricultural and irrigation works, and especially to mining industries. The consequence was that the Hindu kingdoms became rich and prosperous; but as soon as they were conquered and annexed by the Mohamedans, the indigenous industries were allowed to languish."

He notes the truth of this as regards the Deccan, and concludes that most of the wealth came from the gold mines, which are now once more yielding up their treasures, which paid for the irrigation works which enabled the country to nourish a teeming population.

It is said that the Raja of Telingana, on becoming a vassal of the Gulburga Sultan, and at the signing of a treaty of perpetual alliance with him, presented the Sultan, Mohamed Shah, with a great curiosity, which consisted of a splendid throne covered with jewels. It was, Ferishta says, nine feet long and three feet broad. It was made of ebony covered with plates of gold and set with precious stones of immense value, which could be taken off and on. Every prince of the house of Bahmani added to it, and, in the reign of Sultán Mohamed (1378-1396), it was valued at three and a half millions sterling.

Abd-er-Razzak, the Persian ambassador, who visited Vijayanagar in 1443, says the king sat on a throne of gold inlaid with jewels. The country was thickly peopled, and even the workers in the market-places wore jewels and gilt ornaments in their ears, "round their necks, arms, and wrists and fingers." Mr. Gribble quotes another traveller, the Italian Vartherna, who visited Vijayanagar in 1503. The king was a great friend of the Christians, and the Portuguese did him much honour. "He wore a cap of gold brocade, and, when he went to war, a quilted dress of cotton with an over-garment full of golden piastres, and hung with jewels." Great quantities of precious stones poured into Vijayanagar; jewels from Pegu, diamonds from the Deccan and also from a Vijayanagar mine, and pearls from Ormuz and from Cael in Southern India. Vijayanagar was the capital of a great Hindu kingdom, whose lord appears to have been paramount for more than twenty years from the 14th century. The ruins only now remain on the south bank of the river Tunga-badara in the Bellary Collectorate.

We read of five maunds (140 lbs.) of pearls as forming part of an indemnity paid by a Hindu king. An usurper, Permal Row, rendered mad by despair, crushed to powder all the diamonds, rubies, emeralds, and other precious stones and pearls, which had been collected in the course of many ages in the Vijayanagar treasury, "between heavy millstones and scattered them on the ground." This happened in 1535. Nineteen years later, in 1554, Rama Raja, the last of the Vijayanagar kings, was slain at the battle of Tellicitti, and his kingdom came to an end. We are told that on the battlefield he had endeavoured to stimulate his followers by distributing amongst them rewards from heaps of money all round him, as well as rich ornaments of gold and jewels, but their courage was unavailing. Every private man in the victorious army became rich in gold, jewels, effects, tents, arms, horses and slaves; and the Mohamedans spent five months in plundering the capital, "carrying away 1550 elephant loads of money and jewels, with above a hundred millions of gold, besides the royal chair, which was of inestimable value." In his share, Adil Shah got a diamond "as large as an ordinary egg, and another of extraordinary size, though smaller, with other jewels of inestimable value." Adil Shah was the ruler of Bijapur and acted with a confederacy of Mohamedan kings.

We may now turn to the observations of modern writers. The famous missionary, the Abbé Dubois, who wrote so learnedly on Hindu manners, customs and ceremonies, has a chapter (XV., Vol. I., in the translation by H. K. Beauchamp, published in 1897) on the ornaments worn by Hindus, and on the different marks with which

they adorn their bodies. His observations relate chiefly to South India, though many of them have general significance; for example, where he states that Sanyâsis, or penitents, wear copper earrings in token of humility. Reference has already been made in Part II. to the split-ear ascetics, or Nâths of Marwar, whose rings are usually, however, made of stone. The Abbé goes on to note that generally these ornaments are made of gold, and are of different shapes, though most frequently oval. Occasionally they are so large that the hand may be passed through them. Some are of copper wire covered with gold wire twisted closely round it. The richer people wear a large pearl or precious stone in the centre. He specially adds that these ear ornaments are another proof of the strong attachment of the Hindu to his old customs, as similar ornaments have been worn from time immemorial. Lastly, "no matter what their caste or circumstances, fashion decrees that no one shall be without this species of adornment." Rich Hindus, he goes on to state, wear round their necks gold chains or strings of pearls, with large medallions set with diamonds; gold rings set with precious stones; girdles of gold or silver thread woven with much taste and skill; and massive bracelets, which sometimes weigh a pound each. Married men wear silver rings on their toes; but the editor remarks that Brahmin men do not do so, and in a footnote he makes the following very interesting quotation from Padfield: "The variety and number of ornaments is almost bewildering; but they all have their proper names and shapes. Indian artizans do not need to rack their brains to invent novelties. There are no changing fashions, either in dress or ornaments. A woman can wear what belonged to her grandmother, or to one removed very many degrees further back, for the matter of that, either clothes or jewels, and this without any incongruity or exciting remark. There is a perpetual recurrence of old patterns, improved, it may be, but the design will be the same. Of course, it is in jewels for females that the variety occurs most." Mr. Beauchamp also observes that "it is a common belief among Hindus that there must always be at least a speck of gold on one's person, in order to ensure personal ceremonial purity." In North India, the married women of some castes wear gold plates on some of the front teeth for this purpose or as ornaments, and men sometimes have a gold stud in a tooth; and when the dead are prepared for the funeral pile, a small coin is sometimes attached to them. There is a long account of caste marks which are, in the case of men, more of religious than of ornamental value, though in a few instances the *poltu*, or forehead marks, may have the latter use. It would be rude, or a sign of impurity or mourning, however, to be seen, after the early hours of the day, without the forehead mark.

Women are less particular, from the religious point of view, but they cover visible parts of their bodies with yellow cosmetic of saffron, which Brahman women consider, the Abbé says, adds to their beauty. Women in North India often make a small forehead mark and another down the parting of the hair. Silver ornaments may be worn on the arms, but are more frequently used to decorate the feet and ankles. Some of the anklets are really fetters, as they weigh from two to three pounds. There are special rings made for each toe, often entirely covering them; but the editor notes that gold ornaments are never worn by Hindus on the feet, the reason being that it is a sacred metal, and would be thereby defiled. I do not, as I have elsewhere stated, think this is universally the case.

The *Bombay Gazetteer* quotes the Abbé Dubois as follows: "In Southern India decency forbade that the ear should be without ornament. Women wore necklaces of gold and chaplets of pearls and diamonds which fell to the breast, a waistband of gold or silver, and heavy armlets. Married women wore silver toe-rings, and many fastened above the ankles silver or gold tubes, in which magic texts were written, talismans which kept them from evil. That earrings are worn to guard the ears against evil spirits is made probable by the fact that Hindu ascetics, who give up all ornaments, continue to wear them."

In "The Hindu at Home," the Rev. J. E. Padfield, a missionary at Masulipatam (1896), from whose work a quotation has already been made, has a very interesting chapter on Hindu ornaments (*Abharanam*). He begins by quoting the following famous text from Manu, which is, as it were, the key note to the love of jewellery amongst Hindus: "A wife being gaily adorned, her whole house is embellished; but, if she be destitute of ornament, all will be deprived of decoration." He notes the universal love of jewellery in India, but "considers the Hindu carries this liking to excess, and that the passion is so fostered as to act largely as a hindrance to true advance in the welfare of the country." Much money, which should be better spent, is locked up unprofitably. The thoughts, especially of the women, as well as their conversation, are too much taken up with the subject, and jewels are often a cause of quarrels and bickering in an Indian household.

It is said that "most Hindus contrive to leave some jewel on their person, either in the nose or the ear, or on the arm and hand; though, strictly speaking, until a youth is married, this is not obligatory. Those who have performed a *yajnam* sacrifice are allowed, as a mark of personal distinction, to wear a certain kind of earring, and three peculiar shaped rings on their fingers to proclaim to the initiated their spiritual rank." Mr. Padfield's observations apply to the Madras Presidency, but many of them are of general applicability. He refers

especially to the fact that the metal employed in Indian jewellery is good of its kind, even though it may be thin, though the gems worn by the lower orders, of course, are often false. Gilt jewellery is, however, coming much into use. He states that "there may be minor differences in different parts of the country, although, perhaps, in personal ornaments more than in anything else, there is a general agreement amongst all Hindus." Some of the facts brought forward in earlier papers throw some doubt upon the perfect accuracy of these conclusions, at all events, in the larger towns of India.

In writing of the ornaments of men, he notes that the gold or silver beads round the neck may be used as a kind of rosary. They usually wear more finger rings than the women do, and these, and their earrings, are perhaps their most valuable ornaments. Even ordinary coolies sometimes wear silver waistbelts. A man may perhaps have little clothing, though "the lobes of his ears are ornamented with diamonds of great value." A peculiar custom seems prevalent in the event of a Hindu couple having no child for a long period after marriage, or one surviving after several have died in infancy. The parents then beg money from their friends, and with it have a small jewel made for one ear and another for the nostril, or for both ears and nostrils if there is a sufficient sum available. The essential points are that the money must be begged, and that the ornaments must never be given up if once worn.

The ornaments for women are very numerous, there being twelve different kinds for the head alone. These are described with care; and the following is a condensed account:—The betel leaf; gold, ornamented with little balls along its edges, and worn on the top of the head towards the front. Behind it comes an ornament in the shape of a flower, the *Pandanus odoratissimus* (screw pine or keora in the Hindi). Then a large circular ornament, named after the Indian chrysanthemum, which is worn at the end of the chignon and somewhat at the side of the head. A combined kind of golden sunflower, with a crescent attached to it by links, is worn on the crown of the head. The above four ornaments are worn by well-to-do women as an ordinary rule, and others, as follow, on gala days: An inverted V-shaped pendant is sometimes set with pearls, on the forehead. Pendent from it, in the angle, is a kind of locket set with pearls. Between the V-shaped and betel ornaments are two jewels, respectively formed like the sun (on the right) and the moon (on the left). There is a kind of gold buckle worn on the side of the chignon, for attaching artificial hair if necessary; and lastly, a small chrysanthemum gem with an emerald in the centre is also worn on the chignon. Young girls, who wear a plaited tail of hair, also wear a long (often jewelled) ornament upon it, and a bunch of gold ball-like ornaments is fastened at the end of it with silk.

In Madras, it seems customary to wear ornaments in each nostril as well as from the central cartilage. One of the side jewels is called the *nīm*, or *margosa* flower, from its resemblance to the same. On great occasions larger rings are worn. The ear may be pierced in four places, viz., the lobe, tip, and middle of the outer rim, and the little prominence or *tragus* in front of the external opening. Neck ornaments of coins, English or Australian sovereigns, French five or ten-franc pieces, or the old Indian gold *mohr*, are favourites at present. Hindu married women wear glass bracelets. Widows never do so, although they are sometimes allowed to use gold ones. These glass rings are of different colours, and some are peculiar to certain castes or classes; as, for example, the women of the cowherd caste usually wear one with a black ground and green spots or streaks. Lac bracelets are also usual. In North India they are more significant of marriage even than the glass ones. The bangle man is a trader of great importance in the eyes of women. I have already described the tortures undergone in putting on his glass ornaments, and how he applies those of lac.

Mr. Padfield remarks that gold is usually worn by the rich, but adds that the body or inner part of the ornament may be of copper or lead. He describes the profuse way in which women of the "gipsy" or poorer tribes decorate themselves with silver ornaments with globular pendants which tinkle like bells; brass, ivory, or even painted wood armlets, bracelets and anklets; also beads and cowry shells sewn on their clothes. The ornaments for the female waist and legs of the ordinary Hindus are more often of silver than of gold, especially the anklets and toe-rings. Silver rings are worn on the toes. There must be always one on the middle toe of both feet. The very poor indeed must have one, even if it be of bell-metal. The shape of these rings for women is different from those for men. They are usually shaped like two or three twists of wire; hence the Telegu name *tsuttu*, which means "a twist round." "Married women wear a peculiar shaped ring on the fourth toe, which has an embossed seal-like ornament on the top. The toe-rings of men are not joined underneath, so that they can be pulled open for removal. A man often wears a ring on the big toe, possibly with the idea of its being beneficial to health, and because it is thought to repair weakened energy." In North India, I have referred to this idea, and especially to its supposed value in dysentery. The anti-rheumatic rings, which a credulous public are urged to buy in Europe, and which are sold even in such civilised places as the London Army and Navy Stores, prove that the belief is not confined to the East.

The author refers to borrowing ornaments for weddings and the rites attending the practice, and to the inducement to crime which accompanies the passion for jewels, especially to thieves, who meet travellers in lonely places, or children covered with valuable ornaments by foolish parents. There are also some interesting remarks in this book on Hindu ideas with reference to gems, and especially to their magic properties, which are described at length in Indian popular works, such as the "Ratna Pariksha," or test of precious stones. In conclusion, reference is made to the hopeful fact that Hindus of ability are raising their voices against extravagance in giving way to the passion for jewellery, which he ranks as one of the social evils, simply because, though innocent in itself, it is pushed to such dangerous extremes.

A saffron coloured thread or cord, to which is attached a small gold ornament like a locket, is always worn by married women, and is never parted with until the death of either party. It is used even by native Christians in Madras instead of the wedding ring of Europeans. It is tied at weddings with great ceremony in all cases.

"Native Life in Travancore," by S. Mateer (1883) is an interesting account of Travancore, the important Hindu country at the Western or Malabar side of the south of the Indian Peninsula. The author has many references to the dress and ornaments of the people. He states that "The principal jewels and ornaments worn by respectable females are the takka, a large cylinder of wood or gold, worn in the pierced and enlarged lobe of the ear; the mani and minnu, strung on a thick thread for the neck; rings of silver and gold worn on the toes; chains round the waist; nose-rings amongst the Tamil women; necklaces and bracelets. Ilavar (the highest of the low castes, and respectable people, generally agriculturists and toddy-palm growers) women wear golden ornaments on the ears and neck, as many as they can manage to procure. On special occasions they also wear bangles on the wrists. The native government only allowed members of inferior castes to wear ornaments and jewels by special grant. Each caste had its own ornaments and style of dress, differing in pattern, value and material. The higher castes wear gold on the upper part of the body only, and silver, as being less honourable, on the lower members. Pulayars (a low caste identical with the Pariahs of Tinneveli) could only wear brass; and hill people, Vedars (a tribe living about the foot of the hills), Kurávas (a low tribe), etc., a large number of string of beads round the neck and hanging on the breast. Even to wear the ornaments *customary to each caste*, it was supposed that special permission was required from the Sarkar or government." In 1864 a notification, previously issued by the Rani, was republished by Sir Madava Rao, "that ornaments such as they have been in the habit of wearing, according to the custom of each caste, might be worn without asking permission of the Sarkar, or paying a fee for the privilege." In this strict Brahmanical country, Hindu widows were deprived of every ornament. Many of the Puliya women long ago dressed only in aprons of leaves or clothes of grass, and yet they adorned themselves with a few red glass beads, others in the ear, and hung a large quantity of strings of beads or cowries round the neck. Mr. Mateer has an illustration of numerous such strings united at the top on each side by three or four bars. Some wear brass or lead ornaments, gold or silver not being allowed. "Thin flat plates of brass, about an inch in diameter, with a small dot pattern, are strung round the neck. They purchase bangles, beads, shells, rings, etc., of trifling value, which are crowded on their fingers, arms, necks and ears in such quantity as to be almost a burden." The ears of girls are perforated with some ceremony. The women of the Kanikars, or tribes towards the south of Travancore, wear bracelets of iron or brass, many strings of red beads or shells, and leaden rings in the lobes of the ears. It appears that Mohamedan and other dealers impose much upon them in the purchase of ornaments.

The ornaments for Ilavar girls are made in various forms, as a leaf of gold or silver tied round the waist; a gold chain round the neck; silver and gold bracelets; a *takka* or large cylinder for the ears, which last is not worn by those who have become mothers. Some families have large quantities of jewels, which they keep in a box and bring out on special occasions." The Hill Vedars, a coal-black tribe, wear immense necklaces of beads, pieces of lead, and brass. One had a broad chain of brass round her neck. The Shánárs, who cultivate the toddy palm, pierce the ears of children of both sexes, and enlarge the lobes by means of cotton rolls and leaden rings in the case of the girls. The author remarks that "Girls, in running, are sometimes obliged to hold up the ears with their hands, lest the lobe should break with the weight of the leaden rings; and a cruel husband in anger, or a robber grasping at the golden jewels, is sometimes known to tear the ear-lobe. The umbilical cord, being dried in the roof and preserved, and the first hair shaven off the head, are enclosed in a small silver tube and tied round the neck with other ornaments, to ward off the attacks of dreams." Surely this is the most extraordinary use to which to put an ornament. In an interesting work entitled "The Adventures of Panch Kauri Khan," it is stated that at Benares, and at other holy places where there are ghats or bathing places on the sacred rivers, thieves swim under water from the adjacent main bathing steps to the place where the females are bathing, and cruelly snatch the earrings out of the women's ears, the unfortunate victims being sometimes drowned in the process. Not unfrequently the friends believe that it is a *magar* or crocodile that has done the mischief.

The marriage badge or *tali* in this race is a gold bead on a string. Many of this caste are now Christians, and the author gives a curious estimate of expenditure at a Christian marriage, which shews, amongst other things, the importance attached to ornaments:—For the bride's jewels, from both parties, Rs.66; Pillipani, jewels given to the bride by her relatives, Rs.30; hire of gold chains, silver waist-belt, turbans, bracelets, for dressing bridegroom and bride's brother, Rs.2; cloth and jewels, bought by the man for his bride, Rs.20; presents of rings, earrings, money, etc., by their relatives to the young couple when bidding farewell, Rs.30. Ornaments, Rs.148 out of Rs.370½ total expenditure on the wedding, including dowry.

The Malayalam Sudras are the most numerous class of the Hindu community in Travancore. They are sometimes called Nairs (Nayars), and have strange laws of marriage and inheritance described under the name "Nepotism," that is, inheritance obliquely through the female line. The women wear many ornaments, and the hair is done up in a kind of chignon on the left side of the head.

The royal family of Travancore is of ancient descent. The insignia of sovereignty are what may be called the crown, a plumed and jewelled turban worn by each ruler in succession, with drooping feathers of birds of paradise, aigrette of diamonds and emeralds, and two large pendent pearls.

"Presents of gold bangles, valuable rings, and other tokens of favour are sometimes given to deserving officers when the Raja gives audience. The females wear heavy necklaces, armlets, bangles, and large circular earrings. When a Raja has died, his body is lavishly decked with bracelets, necklaces, and earrings of plain gold (no precious stones being allowed), all of which are burnt along with it, the melted gold becoming the perquisite of the priest and others."

Amongst the Nambúri Brahmans, a very exclusive class, the women are not extravagant in the use of ornaments. The most important is a necklace of gold coins strung on a silk cord, which, with gold bangles and, in the case of the poor, silver and metallic ones, nearly exhaust the list. The Syrian Christians of Travancore seem fond of ornaments. Young male children have a gold cross, females a golden coin; a tiger's claw set in gold, curiously carved, is worn round the waists of children for good luck. When they grow up, the boys give up jewellery; but the girls are fond of ornaments, wearing armlets, gold rings on the right hand; and in the upper part of the ear, in the southern parts of the country, a golden takka or cylinder, like the Sudra women. The ears of the boys are not bored as are those of Hindus. At a marriage the bride is generally laden with borrowed jewels and strings of gold coins round the neck; and the bridegroom has heavy golden bracelets on his arm, a large golden cross on his breast, and sometimes a silver girdle encircles his waist. Instead of a wedding ring, the bridegroom ties round the woman's neck a *táli*, or bit of gold with the figure of a cross upon it, strung on a cord. All parties wear their jewellery at weddings.

Mr. E. Thurston, in his "Ethnographical Notes, &c., in Southern India" (1906), has numerous references to ornaments, of which the following are the principal. Many of his observations and notes from official and other sources were published in his Museum Bulletins.

At the marriage of a Brahman, the *táli* or bottu (marriage badge, which corresponds to the European Christian's ring) is tied round the neck of the girl by the bridegroom. The *táli* usually consists of black glass beads and a small gold disc. The *táli* and the *táli-tynigdar* (muhurtham) are of equal importance amongst other castes. When a Khona (hill tribe of Ganjam) bride is taken home, the pieces of broom in her ears are removed and are replaced by brass rings. According to one account, as soon as a bride of the Khonds of Gúmsúr enters the bridegroom's house, she has two enormous bracelets, or rather handcuffs, of brass, each weighing from twenty to thirty pounds, attached to each wrist, to prevent her from running away home. On the third day they are removed, as it is supposed that by then she has become reconciled to her fate. These marriage bangles are made in the hills, and are curiously carved in fluted and zig-zag lines; and kept as heirlooms in the family, to be used at the next marriage in the house.

Amongst Tangalán Paraiyáns, the brother-in-law puts rings on the bridegroom's second toe as part of the ceremony. Amongst the Sauras of Ganjam a brass bangle is given to the bride's mother. Even some classes of Mohamedans tie on the *táli*. A Náyar girl of Travancore must be married with the *táli* before the age of eleven, to avoid reproach from friends and neighbours. In case of need, a sword may be made to represent the bridegroom. The Vakkaligas (cultivators) of Mysore give, in addition to the *táli*, silver bracelets to the bride. The Brahman priest, at the marriage of a Toreya (Canarese fisherman) ties on the head of both bride and bridegroom an ornament made of gold leaf or tinsel called mandai-kattu. The Jogis (Telugu mendicants) use wrist threads (kankanam) of human hair for both bride and bridegroom. Other customs amongst certain castes are putting on bracelets on the bride's arms by the elders, and the wearing of a toe-ring by the bridegroom. Unmarried Chetti (trader) girls, contrary to the usual practice of not wearing any badge of their condition, wear a necklace of cowry (Cypræa Moneta) shells and beads. Married women in many cases wear the *táli* round their necks and

silver rings on their toes. Amongst the Koramas (Tamil Telugu tribe) the *táli* is replaced by a string of beads. A Boya (Telegu hunter) bride, besides having a golden *táli* tied round her neck, has an iron ring fastened to her waist with a string, and the bridegroom has the same. The Bávaris (basket makers) of Ganjam adorn the bride with bangles. A Brahman widow removes her *táli* on the tenth day after the death of her husband.

In the section on omens, the evil eye, charms, etc., it is stated that a person will be cured of sickness if he dreams of Brahmans, kings, flowers, jewels, women, or a looking-glass. Amongst good omens in Malabar are gems and bracelets. It is desirable to see some auspicious object on New Year's morning, such as jewels and gold coins. It is favourable to meet one bearing a silver armlet or precious stones. Mantrams or charms are very powerful. Cabalistic figures are drawn on thin plates of gold, silver, copper or lead, the efficacy of the first-named lasting for a century. The mantrams may be enclosed in a metal cylinder, and tied by a thread round the neck of a woman, or the waist or arm of a man. Others are buried, or drawn on the floor, or left about the house. Moon-shaped crescents, of thin metal plates, sometimes gold, are worn by children on the West Coast upon the breast, with the points upwards, against the evil eye. Mohamedan children also wear neck ornaments of crescentic form. The tooth or claw of a tiger, worn on the neck, or coins, or an iron ring set with pearls, or an ornament engraved with the figure of Hanuman (the monkey god) are considered effective against demons. Spurious jackal horns (*nari-kombu*), if deposited with concealed jewels, protect them. The ear-boring ceremony is performed on childless persons, in the hope of their having issue. Boring the nostrils and helix of the ear, for the insertion of precious jewels set in gold, brass and bead ornaments, simple brass rings, and hoops or pieces of stick, like matches, is widely resorted to. A Kond girl wears in the holes long pieces of grass until she is married, and afterwards brass rings. In Coorg it is the carpenter's privilege to pierce the ears.

Among many castes in South India, and even Mohamedans, the custom prevails to call a new-born child, after one or more children have been lost, an opprobrious name. Such a child has the distinguishing mark of a pierced nostril and ear (on the right side) with a knob of gold in it. Mutilation, Mr. Thurston says, as a means of "improving" personal appearance, reaches its highest point in dilatation of the lobes of the ears, which, it has been suggested, was originally adopted in India for the purpose of receiving a solar disc. Among Hindus a "good day" is selected, and Christians choose a Sunday for the ceremony, which is usually done on or about the third day, or even as late as the sixteenth by men of the Koravar (bird-catching or basket making) caste. Cotton wool is first placed in the lobes, followed by leaden rings, in increasing number, to six or eight, which drag the lobes down. Later on, these are melted down into two heavy thick rings, and by the time the girl is twelve or thirteen years old her ear-lobes reach to her shoulders. This applies to many castes, but the Roman Catholic fisher caste (*Paravas*) are famous for the longest ears, and for wearing the heaviest and most expensive golden ear jewels made of sovereigns. Ordinary ear jewels cost Rs.200, though heavy jewels are worth Rs.1000 or more; but, under the influence of the missionaries, especially in Tinnevely, short ears are coming into fashion. This custom, Mr. Thurston shews, was noticed by early travellers; as, for example, Cæsar Frederick, in the sixteenth century, who put his arm up to the shoulder through the hole in the ear of a Náyar on the West Coast. Both males and females were so mutilated. Earrings were sometimes a badge of slavery. In one or two castes, when the eldest daughter's ears are pierced before betrothal, the mother suffers amputation of the first joints of the third and fourth fingers of the right hand.

Major H. H. Cole, R.E., formerly Curator of Ancient Monuments, published an account of some old temple ornaments in para. 5 of his notice of the great temple to Siva and his consort at Madura, in "Preservation of National Monuments of India." "Photographs were taken of the most remarkable jewels used for the gods. The oldest is a pendant studded with precious stones, presented by Sundara Pandiyan (which, if he was a Pandiyan king, must have been before 1310 A.D.). Trimal Nayakkan gave a "head turban for the god (Plate 52)." It was set with diamonds, rubies, emeralds and pearls; A.D. 1623. A crown for the god, which was included in Plate IV. of Major Cole's monograph, is reproduced here. He observes in para. 6 that "The designs of jewels at Rameshvaram and Madura are admirable, particularly pendants of single and double-headed garudas, or birds with outstretched wings, in solid gold, studded with precious stones. These resemble some beautiful Egyptian jewels of gold incrustated with enamel and stones (figured at page 833 of 'Histoire de l'Art dans l'Antiquité,' by Perrot and Chipiez; Paris, Hachette & Co., 1882), which represent birds with outstretched wings, holding in their talons the emblems of eternity." (Photographed by Nicholas & Co., Madras; tinted by A. M. Thompson; and reproduced by permission of the Secretary of State for India).

In order to facilitate classification at the Census of 1901, Mr. T. Ananda Row, the Superintendent in Mysore, printed on slips pictorial busts indicating for each sex the states of celibacy, marriage and widowhood. For the female, unmarried, there was—"A young face with combed hair on the head and 'bottu' (caste mark) on the forehead, a simple close-fitting necker and earrings." For the female married—"A face of mature age, with

caste mark on the forehead, and ornaments on the ears, nose and neck, such as are given at a wedding to the bride by the bridegroom; and particularly a gold band (called 'bandi') sitting loose and low round the neck with a medallion (called 'táli') indicative of married life with husband living." For a female, widow—"Face indicating age, no caste mark on the forehead, no ornaments, head periodically shaved and therefore with short or no hair, and covered by one end of the cloth worn round the person; all illustrating widowhood as it is manifested mostly by Brahmins."—(Mr. Risley's part of the Introduction to the Report.)

An important observation is made, that when a girl marries, everything that she receives from her future father-in-law, or that she takes away with her from her old home, is most clearly and distinctly set down, item by item, in a kind of legal document. All these things are her personal property, which she takes care to claim when she becomes a widow.

The following are some of the ornaments from the Madras Presidency, which were displayed at the International Exhibition of 1872 (taken from catalogues kindly lent by Mr. Clark). Original spelling given. 2115. Jada; worn by women on the head, interplaited with hair; gold. 2116. Chamunti poovooloo Ragidi; a circular ornamental plate of gold worn on the head. 2117. Sasipoovoo Chandoo; set with false diamonds, real emeralds, and pearls; worn on the head. 2118. Papiti Bindeeloo and Cherebookabootoo; set with false diamonds, real emeralds, and pearls; worn on the forehead. 2119. Boolakee; nose ring, with false pearls and diamonds. 2120. Nathu; nose ring, set with pearls and false diamonds. 2121. Karnapoovooloo; ear ornament, set with false diamonds, pure emeralds, and pearls. 2122. Zallibavileeloo; ear ornament; ditto. 2123. Machabavileeloo; neck ornament; ditto. 2124. Davoorookally; neck ornament; ditto. 2125. Chendraharaaloo; neck ornament; ditto. 2126. Mirialaperoo; neck ornament. 2127. Bajobundooloo; worn on the arm by men. 2128. Kankanaloo; worn on the wrist by women. 2129. Govamolatadoo; girdle worn by men and women. 2130. Kammarapata molatador: a zone worn round the waist. 2131. Panjabeeloo; a leg ornament worn by women; lent by H.H. the Maharaja of Vizianagram, G.C.S.I. Others were:—Nanukollu, Patteda, and Chamuntipoovoo, Addigalu Kulugunta; neck ornaments. Jalli, Bairleeloo, and Jambulu Bairleeloo; ear ornaments. Bulaki; nose ring. Ragidi Chandra Vanku, Chamuntipoovoo and Magalireka; head ornaments. Murugulu, and Chumunti poovoo Pacheloo; hand ornaments. Thanda Thavijilu; arm ornament. Piradulu, Kadiyalu, and Andelu; foot ornaments. Ohnappu; for central edge of the ear. Pachakal Murugoo and Kattri Pavali; top of ear. Mayir Matti; worn from the ear to the hair. Theru Kani; screws used in the ear and nose. Iya Kunuku; heavy ring put in the ear-laps to enlarge them.

A collection of brass ornaments was sent from Gopalpúr. They were worn by an Uriya woman of the village class. There were thirteen bangles and an armband worn on one arm, as many on the other, an anklet on the right ankle, and four rings, of which one was for each finger of the left hand.

The following were some of the ornaments which are worn in Tanjore (Madras) by the Vishnu sect:—Japamalai; made of lotus seeds or kamalabasham. Pavitra; ring with salagram (a fossil ammonite, sacred to Vishnu). Bhajuband, with portrait of Krishna. Tola similar, with pearls. Earring with Shanka Chakram. Necklace with marks of Vishnu's feet, Pancha Mudra. There were also—Tromandighha; brass armlets worn by Toda or Kotta women above the elbow. Tola bali; silver armlets worn by Badaga women on the right arm above the elbow. Tali; a silver armlet worn by Badaga men and women above the elbow. There are silver cylinders which are sometimes made in the form of a box to open and shut, and mantrams or charms are kept in them. Kadaga; a silver bracelet worn by Badaga and Kotta women on the left wrist. Vode Kolu; a silver box worn by Toda and Badaga men with a string round the wrist; inside is kept a small gold coin called "birian pava," which the Badaga swallow before death, and which the Todas put into a purse to be burnt with the corpse at their funerals; sometimes the box is fastened round the waist by a silver chain. Silver filigree work came from Travancore. It included bracelets, necklets, or beads, bouquet holders, brooches, lockets, crosses and earrings. Some of these ornaments were no doubt made for Christians.

The following are selections from other Exhibition Catalogues:—Calcutta International Exhibition of 1883. 1192. Tiger-claw brooch; Rs.12-5-6. 1193. Armadillo brooch; Rs.18-4-6. 1194. Filigree cocoa-nut shell charm; Rs.8. 1198. "Kalanji" flower bracelet; Rs.10-10. 1199. "Erukkam" (*Calotropis gigantea*) flower bracelet; Rs.6-14. 1201. Earrings, copy of young plantain spike; Rs.5. 1207. Peacock brooch; Rs.4-13. Other ornaments imitating animal or floral forms, such as the cashew nut, a plantain brooch, a lotus brooch, a butterfly, coloured seeds, a snake, and earring sets with "munjaadi" seeds; and other objects, as a star and a palanquin. Pulicat Ramasawmy Chetti exhibited the following articles of great value:—1295. One pair of gold armlets, commonly known as Vankis, said to contain 318 flat brilliants, 208 Europe-cut diamonds, 282 rubies, and emeralds; the tikas having 14 false pearls for drops, and said to weigh $214\frac{1}{2}$ pagodas weight; Rs.15,000. 1296. One pair of gold armlets, commonly called "bazuband," said to contain 202 Europe-cut diamonds, and to weigh

70½ pagodas weight; Rs.8,000. The descriptions shew the influence of Europe upon local ornaments.

Jewellery worn by the Todas of the Nilgaris comprised string and bead necklaces; silver pendants; bronze, cord, and iron bracelets, worn by women; silver earrings, "Kafthariath"; a necklace, "Kevilth"; a chain, "Bilthagar"; a necklace, "Ketchwad Nerballi," of beads and cowries; and bracelets, "Bill-vall," also worn by Toda women, etc. The Kaders of the Anamalais wore brass and lead ornaments of various kinds.

The Collector of Bellary sent similar ornaments worn by Lumbadis of that district, amongst which were bangles of deer horn, armlets of horn, ivory bangles, trinkets for the head of the bull that carries a bride and bridegroom, strings of red beads, etc. Women of the Mulcers and other Malabar tribes even use ornaments of wood and twisted grass. Even ivory toy dolls sent from the Godavari and Kistna districts by noblemen were decked with real and false jewels.

The Empire of India Exhibition of 1886 contained some interesting examples of jewellery from South India. There were series of five gold ornaments; one fixed to the upper lobe of the ear, one to the side, and three to the lower lobe respectively. A gold marriage emblem, which was a representation of the foot of the god Krishna. A gold necklet, with pendant shaped like a clove of garlic. One of the five gold ear ornaments was shaped like a cobra head. A gold nose hook worn by Wudur (tank digger) women. Gold ornament for the back of the hair, with imitations of jasmine buds and roses, as worn by Hindus in Malabar. Gold ornament for the back of the hair, with imitation of Champaka flowers from Malabar. Necklet of horsehair with two gold studs, worn by Kulla females in Madura. Silver necklets of melon-shaped beads and of wheat-grain beads, and silver pipal leaves worn by children. Lingam cases of silver; silver shavi-billa or chatelaines, as worn by native women, with 12 keys, charms, etc. There were also torques worn by the aborigines of the Nilgiri Hills, and a large number of ornaments from Cochin. The Cochin jewellers sent special silver ornaments for European use, in which natural objects, coins, etc., take a prominent part. In the Vizagapatam collection there was a silver waistbelt of medallions ornamented with mythological animals and birds strung between rows of black cotton thread. The Travancore jewellers seem to be especially active in adapting all sorts of natural objects to ornaments. In addition to such as have already been named were grape and vine leaves, Pavaki fruit (*Momordia charantia*), and elephants' heads.

A good deal of interesting and valuable jewellery was exhibited at the Delhi Coronation Durbar of 1903. Messrs. T. R. Tawker and Sons, of Madras, have sent me, at my request, a catalogue of their state jewellery, in which there are some good illustrations of some of the best examples in their collection. I regret that I am unable to reproduce these in colour, as many of them keep closely to old Indian designs, though the gems are carefully cut and selected. They showed a flawless emerald weighing 17¾ carats, which is reputed to have belonged to the Moghul emperor, Shah Alam. It has an inscription upon it, and is said to have been used as his state seal. For a necklace, or kantha, of 40 magnificent mine emerald beads, they asked Rs.2,25,000; and for a pair of thodas, or bangles, of cut rubies and brilliants of the best quality, Rs.50,000.

Special attention is drawn to Mr. Havell's articles in the *Journal of Indian Art*, because, as already stated, they have left little to be done in the present series. They will be found in No. 34, Plates 22, 23, 24, of 1891; No. 40, Plates 25 to 41, 1893; and No. 48, Plates 12 to 19, 1894. Mr. Havell refers, in his general observations, to the ethnographic rather than the artistic value of the ornaments of the aboriginal tribes, and to the fact that native jewellery, "except at Madras and Trichinopoly, where the debased Anglo-Indian 'Swami' work is made," is not manufactured wholesale; nor, as a rule, is the industry confined to special localities, as it is in Europe. He also considers it more accurate "to distinguish the ornaments of the different castes and races than to specify the places of manufacture"; but adds that, although the low-caste people may now wear what they please, and often deck their wives with the ornaments of the highest caste, "the high-caste man will never degrade himself by adopting the fashions of those he considers his inferiors." These observations are, in my experience, of almost universal application.

Mr. Havell refers further to the interest of peasant jewellery, especially of the brass ornaments, so many of which are cast by the old "cire perdue" process described by Cellini, and thinks "the wax model is prepared in a peculiar way." I described the process at length in No. 97 of January, 1907 (*Rajputana and Malwa*, Part II.). The illustrations in No. 34 are devoted to peasant jewellery. No. 5, Plate 23, is curious, as the central flat ring of an anklet worn by Brinjaras, "the gipsies of India, has small rattles" attached to rings which project from the outer circumference. In Part 40, Mr. Havell traces the technical and artistic evolution of the subject, which, he observes, "may be clearly traced in a typical collection of Madras jewellery"; and further, "The art of the South of India has been, until comparatively recent times, free from Mohamedan invasions, so the art of the people is for the most part Dravidian, unaffected by Saracenic influence." He shews how the aboriginal tribes used ornaments of grass, beads, bone, blocks of silver, etc. which were imitated by the agriculturists and others

in gold and silver. Filigree work and base metal imitations followed, and then amongst the higher classes, elaborate chased and repoussé ornaments with precious stones. The illustrations of this part are particularly good, shewing in detail such points as the conventional representations of many natural objects, such as fruits, seeds, and religious emblems.

In describing the specimens in the plates which accompany the present article, I will refer to such of Mr. Havell's observations as may appear necessary; but would strongly advise a careful study of his original papers, as it is impossible, as well as unfair, to quote more largely from them. He continues his subject in No. 48 of the *Journal*, with descriptions of his additional illustrations, and concludes with a few technical notes on processes peculiar to Madras, prefacing this section of his subject by the remark that such as "are in common use in the Madras Presidency have been fully described in a monograph on the Gold and Silver Work of the Punjab, by Mr. G. D. Maclagan, C.S., published by order of Government." These processes have, for the most part, been already described in the present series of articles. Mr. Havell's notes relate to the sources of the gold and silver which are used, and to the testing, purification, and soldering of them.

Mr. Havell, in No. 27 of the *Journal of Indian Art* for 1889, notes that the female ornaments are exceptionally well made throughout the Vizagapatam district. Belts of plaited silver wire, with highly ornamental bosses and flat bands, of better design than elsewhere, are made in parts of Kistna and Nellore. The "cire perdue" process of casting is employed for ornaments of base metal. Surgeon-General Bidie, in writing in No. 29 (1890), observes that the "manufacturing jeweller or goldsmith is a common artisan, and some of his traditional designs are of great merit, but his work is generally roughly finished. The manufacture of jewellery to suit English taste is, outside Madras, carried on chiefly in Trichinopoly. The shape of the articles made is European, but the ornamentation is the well-known grotesque Swami pattern, which often consists of hideous mythological figures." It seems hardly worth while to add more on the "Swami" (master, lord, divine being, hence an idol) style of ornaments.¹ He adds that "Theatrical ornaments are made at Malabar of wood and lac ornamented with bits of glass, and consist of head-dresses, breastplates, etc., and have a grotesque effect."

In discussing any object which is connected with the Madras Presidency, it is necessary to consider questions of race, of religion, and of foreign as well as local circumstances. With respect to the former, the word Dravidian assumes the most important place. In religion, besides orthodox Hinduism, we have the ideas of the aboriginal tribes, and the influence which has been exercised by Christianity in the early days of the Syrian Christians, in those of Xavier and the Portuguese, and in our own time. Nor must we forget that Mohamedanism has been equally potent, either directly by means of the kingdoms whose heads were of that faith; or indirectly, through Moghul invaders, and still more powerfully through the adventurous traders who ventured across the Indian Ocean in their frail barks from Persia, Arabia, and the African mainland. Buddhistic ideas doubtless also came from Ceylon and the East.

We may first ask what the word Dravidian means, and what are its characteristics as regards art. The late Dr. G. Oppert wrote, in his learned work on "The Original Inhabitants of Bharatavarsa or India" (1893):—The Dravidians tilled the soil and worked the mines in India before the Aryans invaded it. They were the Dásas or Dasyus whom they dispossessed and drove to the hilly regions and to the south of the country, but a peaceful fusion took place in time between the conquerors and the conquered, so that even in North India a large proportion of the population is still, in all probability, of Dravidian origin. For our present purpose, however, the word is more properly restricted to those who use their "concrete agglutinated" languages, instead of those which are derived from the synthetic Sanskrit. Amongst the former are the Telugu, Tamil, Malayálam, Kanarese, and Gondi. Oppert regarded the Pariah of Madras as the special representative of the ancient Dravidian population. The Brahuis, who dwell near the Bolan Pass, on the northern frontiers of India, he also believed to be of Dravidian origin. The Bhórs in North India, including many Rajputs; the Mars or Mers of Rajputana; the Maravars of Madura and Tinnevely, he thought, are all, more or less, derived from the same strain.

Talboys Wheeler remarks that the Dravidians cover an area corresponding to the limits of the Madras Presidency; that they, in ancient times, "established empires which were once the centres of wealth and civilization; that their political life has stagnated under Brahmanical oppression and Musalman rule;" but that "they are already quickening into new energy under the healthy stimulus of Western culture." He adds that "the religion of the Dravidian race has long been crusted over by Brahmanism, but still the old faiths are sufficiently perceptible." They respect the serpent, and regard the lingam as a symbol of reproduction. These ideas prevail in ornaments, where we have the latter worn in jewelled cases by men, and the former appearing in many feminine ornaments under the form, for example, of the cobra's hood. He considers that the Nagas were Dravidians, and

¹ Babu T. N. Mukharji has remarks to a similar effect to those of Mr. Bidie, but he states that the Trichinopoly Swami jewellery has especially acquired a great reputation throughout the world. It is also made at Bangalore, and the prices on the spot (I presume for silver ware) are about as follows:—Bracelets, Rs.15; necklaces, Rs.40; brooches, Rs.5; and earrings, Rs.4. The cost of workmanship ranges from 8 annas to Re.1 per tola, 180 grains, of silver.

we have seen already the important place the serpent, or Nag, whom they worship, took in their ornaments, in the plates devoted to the carvings at Sanchi, Amaravati, and elsewhere, and in the paintings on the walls of the Ajanta Caves. Marco Polo, as already stated, describes the Tamil-speaking Dravidians of the Coromandel country on the eastern coast, northwards from Comorin.

Fergusson, in his "History of Architecture," Vol. III. Book IV., has a chapter on the Dravidian style of architecture, which he defines as practically prevailing within the Madras Presidency, or, more correctly, where the people speak Tamil or any of the cognate tongues. These numbered, at the time he wrote, at least thirty millions; or, with allied races, according to Dr. Caldwell, forty-five millions. Two miles north of Mavellipur is a cave at Saluvan Kuppen, the entrance of which is adorned with conventionalized tigers' heads, which are not unlike the yalis on certain gold bracelets from Madras. The great temples erected by the Dravidians are covered with rich and elaborate carvings, involving most assiduous and enormous labour. Similarly, many of the Madras ornaments are enriched with painstaking decorative work, upon which they depend for their value, rather than their form or the play of colour of gems or enamel.

Trimulla Nayak was the tenth king of a dynasty which had Madura as its capital. He reigned from 1621 to 1657 and built the wonderful Choultry for the reception of the deity of his city, which is enriched with marvellous carving, amongst other figures being yalis, or monsters of the lion type, trampling on elephants, and warriors on rearing horses, which characterize his style. Trichinopoly was the second capital of this dynasty, and there are now produced those specimens of ornaments which are covered with mythological figures of the barbarous Yali type to meet the supposed wants, if not the taste, of Anglo-Indians. The Gopuras, or gate pyramids, of most of these temples are covered with figures of the kind which serve as motives for the above work. The civil Dravidian architecture of recent times as a fine art is quite as extinct, according to Fergusson, and is on a par with the mythological jewellery. In Mysore, another style (the Chalukyan) had the pre-eminence. In it the carvings were far more beautiful. The patterns displayed in the windows of the front of the temple at Bailur, in the centre of the province, erected apparently about A.D. 1114 by Vishnu Vardhama, are particularly remarkable for their variety and richness, and might well have served for imitation in jewellery. These are twenty-eight in number and are all different, some being merely conventional (generally star-shaped), and others interspersed with figures and mythological subjects. The Chalukyan style prevailed throughout the Deccan. Fergusson sees many Assyrianisms in the mythology and architecture of Southern India, and a possible revelation of a connection between the Tamil and the Accadian languages of Turanian origin, which may account for the designs of the Dravidians; though trade between the Persian Gulf and the Malabar coast is the more likely explanation. "The Dravidians, like other Turanians, have a great appreciation of form, and an extraordinary passion for coloured decoration and an instinctive knowledge of the harmony of colours—harmony produced by the simplest means, from the first dawn of painting in Egypt to the last signboard in Constantinople or Canton." These remarks are true, perhaps, to some extent, of Madras art, especially as regards large masses; but the grotesque pictures of Dravidian art, especially in its decorative details, seem to have been more prominent in such matters as jewellery, and particularly in the debased Anglo-Indian examples of it. European or Christian influences are seen in certain designs in filigree and in the use of coins in necklaces, and in the adaptations of Swami work.

DESCRIPTION OF THE ILLUSTRATIONS IN PART VIII.

PLATE 86.—586. Nayar or Sudra girls of Travancore, from an oil painting by Romeshwari Naidu, Madras (1872). Presented by H.H. the First Prince of Travancore. I.M. 882-1872. Allusion has already been made to the curious fact that inheritance amongst the Nayars or Nairs, who are Sudras of the military class, is through the female line; hence women are of unusual importance. The large and peculiar earrings of the girls are very noticeable. They are described by Mr. Havell, under the name "kammal" (lotus), as being worn in a slit in the ear by Nayars and Tujars.

PLATE 87.—587. Cap for an image, set with gold and gems; from a photograph by Major Cole, R.E. From the great temple at Madura. A full account has already been given. The illustration is reproduced by permission of the Secretary of State for India.

PLATE 88.—Many of the objects in this and the next two plates are examples of filigree work, which has been written of at some length, either in the previous articles, or will be considered in future parts. Most of the Madras work is of a very delicate character, as will be seen from the illustrations. Flowers are treated with special skill and in a naturalistic manner. 588. Brooch; silver filigree of roses, buds, and leaves, with butterfly; Travancore. I.M. 371. 589. Double brooch; elephant with howdah, embossed silver; to which is attached a circular flower enclosed in leaves and scrolls; with two filigree tassels and fringe of blue beads; the elephant and

cloth (juwal) are granulated; there are blue beads in the foliage. Madras. I.M. 430. 590. Brooch; silver filigree; rose and leaves with butterfly. Travancore. I.M. 367. 591. Bracelet; silver filigree, with borders of small rosettes within burnished lines. Madras. I.M. 408. 592. Purse; silver wire with interlacing rings, filigree pendants and chain. Madras. I.M. 396. 593. Necklace; silver; formed of chased and embossed balls, and pendant to hold scent. Madras. I.M. 442.

PLATE 89.—Silver ornaments. 594. Bracelet of six rectangular ornaments and clasp of silver filigree work. I.M. 405. 595. Bracelet of six rectangular plates embossed with figures of elephants in open-work frames. I.M. 465. 596, 597. Two bracelets of figures of elephants, embossed and chased, attached to each other by cords of elephants' hair. Madras. I.M. 466 and 464. Elephants' hair has been used for ornamental purposes in Madras, Ceylon, and Bombay. 598. Bracelet of filigree ornaments connected by embossed rosettes. Madras. I.M. 395. 599. Armlet of five rosettes in filigree, connected by two chains. Madras. I.M. 395. 600. Bracelet or bangle, in five parts; chased silver, ornamented with figures of Indian gods. Madras. I.M. 676. This is a characteristic specimen of Swami work. The plaques are hinged together, and are really boxes of rather thick plates, which are usually filled up with a composition. When made in gold, the general effect, though grotesque, has a certain barbaric richness. Swami work is also applied to plate, such as muffinieres, small bowls, etc. It is sometimes produced on a large scale.

PLATE 90.—Silver filigree. 601. Brooch in form of a Maltese cross; double rows of coils and raised flower and ball ornament, edged with elephants' hair. Madras. I.M. 404. Mr. Havell remarks that the spiral form is met with in Etruscan and other prehistoric jewellery and metal work of Europe, and that the spirals probably represent the coils of a serpent, and that the workmen found how easy it was to cover a large surface quickly by a series of spirals. 602. Brooch of palm leaves. Travancore? I.M. 369. 603. Brooch with ball ornament with intersecting lines shaped like a Maltese cross. I.M. 365. 604 to 608. Crochet hooks of silver filigree. I.M. 401. 609. Brooch with border of ball and rosette ornaments, enclosing birds and snakes on a chain ground with three pendants. Madras. I.M. 391. 610. Hairpin; flower and bud with burnished gold ornament. Madras. I.M. 429. 611. Bracelet or anklet of white metal. Mysore. I.M. 865. 612. Two hairpins of filigree flowers and rosettes on overlapping leaves, each with two pendants, attached by chains. Travancore. I.M. 435. Such pins, which may be used for several purposes, are usually made for Europeans.

PLATE 91.—613 to 615, and 617. White metal peasant ornaments from Mysore. I.M. 1861, 1854, 1867, and 1857. 616. Carved torque or neck-ring. I.M. 1869. Similar ornaments have been fully described. Nos. 618 and 619 are especially uncomfortable; they are brass anklets from Mysore. I.M. 1872 and B.92. Mr. Havell figures in Vol. V. Plate 31 (1) a silver armlet of built-up filigree work, worn by Vellalars, Madras Presidency, of the type of these ornaments, though of much finer workmanship.

PLATE 92.—620. Bracelet; silver, chased; decorated with raised flowers and spiral ornament in compartments, with screw fastening. Hyderabad, Deccan. I.M. 1958. 621. Bracelet; silver filigree; between two butterflies is a flower of raised filigree work. Madras. I.M. 439. 622, 624, 626 and 627 form part of the Herbert Wright Collection, given in 1904. I.M. 139, 109, 137, and 627. They are peasant ornaments in base metal; 622 and 624, bracelets; 626 and 627, brass or gilt metal necklaces. The two former shew what can be done with coarse wire, and the two latter are very archaic in design and somewhat effective. This collection was chiefly acquired by Miss Herbert Wright in Central India and the United Provinces. 623. Bracelet; embossed silver, with tubular chains, terminating in griffins' heads with open mouths holding a ball. Madras. I.M. 419. 625. Bracelet; silver, decorated with raised ornament, somewhat similar to No. 620. Hyderabad, Deccan. Cost 15s. 7d. I.M. 1960. 628. Part of belt; silver; a thin band undecorated; the buckle is formed of six hinged plaques chased with mythological figures and foliage, and a centre boss which is a stepped pyramid in shape, with a carnelian centre. Hyderabad, Deccan; 19th century. Cost £4 10s. I.M. 1950. Mr. Havell illustrates in Vol. IV. Plate 23 (6) a boss of very similar design to that described above. He obtained the ornament and also 23 (7), which is very similar to 618 and 619, Plate 91, from Parvatipur, a large village in the north-west corner of the Vizagapatam district; but he was told that they were not made there. He found similar specimens in Ganjam.

PLATE 93.—629. Scent bottle ('atrdan); silver; mango-shaped; chased with a scale pattern containing flowers; the cover is attached to the bottle by a silver chain. Trichinopoly; 19th century. Cost 4s. 6d. I.M. 1883. Small lockets or bottles of this shape are also made in gold or enamel at Jeypore in Rajputana. The scent is usually 'atr, or a fragrant oil with which a piece of cotton wool is saturated. Sometimes, for Mohamedan use, a small compass to point to Mecca (a kibla namah) is kept in the locket instead of 'atr. 630. Chatelaine of silver; circular plaque chased with a representation of Krishna playing the flute (murlidhar) and attended by milkmaids (Gopis) and animals. Round the lower edge is a row of small pendants, and attached to the back is a

hook with chains, on which the pendants are strung. Madras; 19th century. Diam. $3\frac{1}{8}$ in. I.M. 1872. 631. Bracelet; silver; formed by three tubes united by plaques decorated with applied ornament in vertical bands, with screw fastening. Trichinopoly; 19th century. Diam. $2\frac{3}{8}$ in.; cost £1 2s. I.M. 1873. 632. Chatelaine; silver; open-work plaques composed of female figures, grotesque animals (tigers?) and birds, with small pendants in groups of three round the border, and larger pendants attached by chains. Madras. I.M. 1870. 633. Perfume box; silver; globular in shape with fluted body; used to contain chunam, or the fine lime paste which is employed in preparing pán supari (betel condiment). Bangalore; 19th century. I.M. 1869. 634. Neck ornament of twenty gold pendent boss ornaments and twenty-one gold drops strung on thread alternately. Southern India. I.M. 061 (9917).

PLATE 94.—635. Bracelet; gold band with floriated scroll-work in relief; chased and burnished. Madras. I.M. 300. 636. Bracelet; gold, flat band; engraved with two flat square plates arranged on the top lozenge-wise; on these are two birds, between which rises an expanded flower set with rubies. Indian (Madras). Annual International Exhibition, 1872. Cost £12 10s. I.M. 1014. 637. Neck ornament, formed of chased gold rosettes with fifty "Pagoda" gold coins attached to intervening links. Madras. I.M. 3298. The pagoda, according to Humphrey's "Coin Collector's Manual," was worth six shillings. Coins are very favourite additions to ornaments in many parts of India and the East generally. 638. Brooch; miniature painting (view of Trichinopoly Fort) on ivory, in embossed silver mount. Madras. I.M. 8571. 639. Head ornament; gold set with pearls, rubies and emeralds, with a fringe of pearls along the lower edge; three silk ends are attached. Madras; 19th century. Cost £20. I.M. 42.

PLATE 95.—640. Bracelet; gold, embossed and chased in high relief, the ends terminating in griffins' heads with open mouths holding a ball set with five rubies. Madras. I.M. 3291. Mr. Havell illustrates an example in Plate 41 (6), Vol. V. *Journal of Indian Art*. He says that it is "worn by princes and rajahs, and is bestowed by them on others as a mark of favour; the design is a combination of heads of a Yali. The Yali, a dragon or Raksha, figures very often in Indian folk-lore and mythology, and its representation is very frequently introduced into South Indian ornament." In North India the rákas, rákshas, or rákshasi (Sanskrit) are demons or fiends, male and female. The "Baitál pakhisi," or twenty-five tales of a demon who haunted cremation grounds, is a favourite text-book for examinations in Hindi, and the word "baitál" is almost synonymous for ráksha in that work.¹ 642. Head ornament, Jada-billi; circular; perforated gold set with plate diamonds, emeralds and garnets. Madras. I.M. 3008 (10297). 643. Bracelet similar to No. 620 (Plate 92), but better finished; silver. Hyderabad, Deccan. I.M. 1958 bis. 644. Butterfly brooch; gold filigree, set with turquoises and rubies; pendant set with emeralds. Madras. I.M. 8661. 645. Head band; gold, consisting of a number of drops strung on a crimson cord. Each drop has, on the top, a double row of two knobs. The centre one has a double row of three, beneath which is a pierced and chased ornament. The lower portion is somewhat cut pear-shaped, but curving forward at the bottom with a dotted line in the middle, and a granulated band round the edge. Each drop has also small dots of unequal size on each side, and is hollow. At each end of the row is a small tube with floral ornament. Indian (probably Madras) work; about 1600 A.D. $210\frac{3}{4}$ in. Bought, £10. I.M. 1222. The description is that which is given on the label; but Mr. Havell, in Plate 13 (5), Vol. VI. (October, 1894) of the *Journal of Indian Art*, illustrates an ornament with similar drops, which he, no doubt correctly, describes as cobras' heads. 646. Amulet case; silver. Barrel-shaped with conical ends, chased with three bands of running floral ornament alternating with two plain ones. A row of rings for suspending it from the neck is attached to the case by two plaques chased with grotesque ornament. Bangalore; 19th century. Cost £1 10s. I.M. 1894. Said by Mr. Havell to be worn by men and women alike all through the Madras Presidency.

PLATE 96.—647. Necklet; silver; chains supporting a pendant of fish, peacocks, and small ornaments. Madras. From a drawing. 648. Necklet of amulet cases, with crescentic pendant fastened to a cord of thread; gilt metal. South India. From a drawing. 649. Part of a girdle with half of clasp; silver. South India. From a drawing.

Most of the ornaments in Plates 97, 98, and 99 are illustrated in Part 40 of the *Journal of Indian Art*, in which Mr. Havell gives full descriptions. In the following accounts, copies of the labels in the Indian Museum are printed, and such additions as seem necessary are added from Mr. Havell's notes.

PLATE 97.—650. Earring; silver, gilt and chased; in the shape of a grotesque monster. Vellore; 19th century. Diam. $\frac{3}{4}$ in. Bought, 4s. 6d. 651, 652. Bracelets (Gayaband), a pair; silver; formed of zigzag-shaped ornaments, chased in front and plain at the back, strung on two silk threads. Masulipatam; 19th century. L. 7 in., W. $\frac{5}{8}$ in. Bought, £8 17s. 6d. I.M. 874. 653. Pendant or earring; gold; crescent-shaped, decorated with applied ornament. Vellore; 19th century. Diam. $\frac{5}{8}$ in. Bought, 3s. 6d. I.M. 905. 654. Head ornament;

¹ According to Mr. Grierson, it is the vernacular version of the Sanskrit Raksha. Digitized by eGangotri Foundation USA

gold, backed with silver, and the interior filled with lac; chased to represent a rose. In the centre is an emerald surrounded by a string of small pearls. Seven groups of three spherical pendants each, depend from the lower edge. At the back is a silver pin. Bombay; 19th century. H. $4\frac{1}{4}$ in., diam. 2 in. Bought, £2 14s. I.M. 963. 655. Head ornament; gold; in the shape of a crescent enclosing a cone. The upper part is chased with a mask and parrots; the lower with a crescent containing floral ornament. Puna; 19th century. L. $1\frac{7}{8}$ in., W. $1\frac{3}{8}$ in. Bought, 16s. 10d. I.M. 878. 656. Head ornament; gold, backed with silver, and the interior filled with lac. Leaf-shaped, chased in compartments with two grotesque figures playing the *vina*. Bangalore; 19th century. L. $2\frac{5}{8}$ in., W. $1\frac{3}{8}$ in. Bought, 15s. 3d. I.M. 893. 657. Head ornament; gold, with silver back and pin, and the interior filled with lac; elliptical; chased with a representation of two peacocks; with a row of gold knobs round the outer edge. Bombay; 19th century. L. with pin, $3\frac{3}{4}$ in., W. $2\frac{3}{8}$ in. Bought, £1 16s. I.M. 985. 658. Earring; gold, chased with a mask and floral ornament. Round the lower edge is a row of small rings, each ornamented with a flower. Vellore; 19th century. L. $1\frac{1}{4}$ in., H. $\frac{7}{8}$ in. Bought, 11s. 6d. I.M. 974. For delicacy of workmanship and beauty, this is, without doubt, one of the most charming ornaments in the Indian Museum. 659. Earrings, a pair (one shewn); gold. They have a pattern of lozenges and circles in open-work, and are ornamented with granular work. Vellore; 19th century. L. $\frac{3}{4}$ in., diam. $\frac{3}{8}$ in. Bought, £1 3s. 6d. I.M. 936. 660. Earrings, a pair; gold; circular, each decorated with a cone of granular work. Sholarpur; 19th century. H. 1 in., diam. $\frac{5}{8}$ in. Bought, £1 14s. I.M. 933. 661. Earring (Nagavaradara), one of a pair; gold; in the shape of a cobra with distended hood, whose coils form the hoop; ornamented with granular work. Vellore; 19th century. H. 1 in., diam. $\frac{1}{2}$ in. Bought, £1 1s. 6d. I.M. 939. The Nagapatam-tandatti, or cobra with expanded hood, worn on the lobe of the ear on the right, above the thar-kanuku, which hangs lowest on the lobe. 662. Earring; gold; crescent-shaped, decorated with applied flower and chain ornament within a row of small pendants round the lower edge. Vellore; 19th century. Diam. $\frac{7}{8}$ in. Bought, 15s. 6d. I.M. 975. 663. Pendant (Dindari); gold, chased with a representation of tassels proceeding from a lion's mouth. Vellore; 19th century. H. 1 in., W. $\frac{3}{4}$ in. Bought, 16s. 6d. I.M. 937. 664. Earring (Mutivi), one of a pair; gold. The lower part is circular and decorated with applied ornament. Round the edge is a ring of small knobs; the upper part has granulated ornament. Vellore; 19th century. H. $\frac{3}{4}$ in., diam. $\frac{5}{8}$ in. Bought, 19s. 6d. I.M. 943. 665. Earring, one of a pair; gold, decorated with applied ornament, with a row of small pendants round the lower edge. Worn by Pariahs. Vellore; 19th century. L. $\frac{7}{8}$ in., W. $\frac{3}{4}$ in. Bought, 19s. 9d. I.M. 942. 666. Pendant; gold; heart-shaped. The centre is chased with an inscription; open-work border, with a bird in relief on each side, and two birds at the bottom. Lahore; 19th century. H. 2 in., diam. $1\frac{3}{4}$ in. Bought, £2 15s. I.M. 908. The birds have much conventionalized tails. 667, 668. Rings, two; gold. One is set with a ruby and two brilliants, the other with a brilliant and two rubies. Vellore; 19th century. Diam. of each, $\frac{3}{4}$ in. Bought, £1. I.M. 979. 669. Earring, one of a pair; gold, decorated with applied ornament. Set with two rubies and two pearls, and has numerous pendants of small pearls. Bangalore; 19th century. L. $1\frac{1}{4}$ in., W. $1\frac{3}{8}$ in. Bought, £4 5s. I.M. 962.

PLATE 98.—670. Head ornament; gold, backed with silver, and the interior filled with lac. Chased with a representation of a seven-headed snake, flanked on either side by a parrot; the lower part with a crescent containing floral ornament. Puna; 19th century. L. $1\frac{7}{8}$ in., W. $1\frac{5}{8}$ in. Bought, £1 1s. 6d. I.M. 876. Mr. Havell describes this as the nagari-jadapillai, a combination of the snake with the sun and moon emblem, in which the sun is replaced by the naga or serpent. The ordinary jadapillai would be better understood if the emblem representing the sun were placed within the crescent, instead of the oblong ornament. The combined symbol is worn above the jadanagam. 671. Head ornament; gold, chased with a conventional flower, with a floral scroll border. Puna; 19th century. Diam. $2\frac{3}{8}$ in. Bought, £1 5s. 3d. I.M. 877. 672. Head ornament; gold, backed with silver, and the interior filled with lac. Crescent-shaped, chased with masks, monsters, birds, and floral ornament. Vellore; 19th century. Diam. $4\frac{1}{2}$ in. Bought, £1 4s. I.M. 940. This is the moon crescent part of the jadapillai. 673. Bracelet, one of a pair; silver-gilt, chased with conventional ornament in three bands, with two bands of open-work. The clasp and back each have a rosette; the former is set with a turquoise and has another on each side. Worn by Persians. Masulipatam; 19th century. H. $\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in. Bought, £1 2s. 6d. I.M. 873. 674. Head ornament; gold, circular, with foliated edge; chased with conventional floral patterns. Hyderabad, Deccan; 19th century. Diam. $2\frac{1}{4}$ in. Bought, £1 13s. I.M. 951. 675. Head ornament for hair plait, fourteen pieces; gold. The oblong top plaque is chased with a representation of a five-headed snake, birds, and floral ornament. The remaining V-shaped plaques are chased with masks and conventional birds. Bangalore; 19th century. L. $11\frac{3}{4}$ in., W. $1\frac{3}{4}$ in. Bought, £17 4s. I.M. 863. The masks probably represent a highly conventionalised Yalu or Rakshasa (a demon). There are two cushion-shaped pieces below the top piece. The many-headed serpent in ornaments of this kind may be either Ananta or Seshnág, the serpent

of infinity on whom Vishnu reposes at the end of a Kalpa, or age; or the serpent king in the Jamna, whom Krishna (an avatara, or incarnation of Vishnu) conquered. 676. Head ornament; gold, decorated with fluted and other ornament in bands. Worn by women. Puna; 19th century. H. $1\frac{3}{4}$ in., diam. $1\frac{5}{8}$ in. Bought, £1 16s. I.M. 930. 677. Head ornament (Sisphul); gold, backed with silver and the interior filled with lac. Circular, chased with a representation of Vishnu lying on the serpent Ananta, and two winged attendants; surrounded by several concentric bands of floral and other ornament. Bangalore; 19th century. H. $1\frac{5}{8}$ in., diam. $4\frac{5}{8}$ in. Bought, £9. I.M. 861. 678. Ring; gold, chased with masks, birds, and floral ornaments, and set with a ruby. Vellore; 19th century. Diam. $1\frac{1}{8}$ in. Bought, £1 7s. I.M. 941. 679. Pendant; gold, leaf-shaped; chased round the raised centre with conventional leaves; a small rosette at top and bottom. Puna; 19th century. H. $1\frac{1}{2}$ in., W. 1 in. Bought, 19s. 6d. I.M. 935.

PLATE 99.—680. Head ornament; gold, circular; perforated and chased with an arabesque scroll containing grotesque figures; the centre and narrow border with floral patterns. Bangalore; 19th century. Diam. $2\frac{1}{2}$ in. Bought, £1 13s. I.M. 860. This appears to be the substitute for the sun in the jadanagam emblem. 681. Head ornament; gold; circular, chased and perforated with a floral scroll. Bangalore; 19th century. H. $\frac{3}{8}$ in., diam. $2\frac{3}{8}$ in. Bought, £1 9s. 5d. I.M. 862. 682. Necklace; gold; it consists of various pendent ornaments in the shape of household utensils strung on black woollen cords. Madura; 19th century. L. 2 ft. 2 in. Bought, £14. I.M. 869. It appears from the following that, besides utensils, other objects are represented, and that the necklace is of a highly symbolic character. The thali, marriage necklet, of which the thali proper, a central ornament varying with the sect of the wearer and equivalent to the Christian marriage ring, and the long thayitu (*c*), a box to contain an amulet or charm, are the essential parts. Mr. Havell states that, as far as he could ascertain, the square jewelled ornaments (*b*) have no special significance, though they are usually chased in gold with the figure of a god. The circular consecrated charms (*d*, *e*, and *w*), called bottu, are dedicated by being left for a night before the image of Lakshmi, the goddess of fortune. Most of the other ornaments seem to be representations of Indian fruits and vegetables, such as the pine, the mango (*s*), a vegetable called avarakkay (*m*), the brinjal or fruit of the egg-plant (*f*, *v*), shells, cocoanuts, etc. Food receptacles (*n*), rosewater sprinklers, the beautiful pinnacles of temples (arragu-kulishan, or in Hindi the kalas), etc., are also represented. All these are fortunate objects. 683. Head ornament; gold; shuttle-shaped, chased with a floral rosette in the centre, and birds and other ornament. Puna; 19th century. L. $3\frac{3}{4}$ in., W. $1\frac{1}{8}$ in. Bought, 19s. 9d. I.M. 880. 684. Head ornament; gold, backed with silver, and the interior filled with lac. Shuttle-shaped; chased with a floral rosette in the centre, and birds and other ornaments. Puna; 19th century. L. $2\frac{5}{8}$ in., W. 1 in. Bought, 16s. 9d. I.M. 879. 683 and 684 are worn on the back of the head. 685. Necklace; gold; formed of two rows of long gold beads, strung on red silk thread. Each bead is separated from its fellow by flexible pendent ornaments. Vellore; 19th century. L. 1 ft. $2\frac{1}{2}$ in. Bought, £3 1s. 9d. I.M. 981.

LIST OF ILLUSTRATIONS.

86. Nayar or Sudra Girls of Travancore. 87. Cap for an Image. 88. Silver Filigree Brooches, Bracelets, Purse, and Necklace. 89. Bracelets and Armlet. 90. Brooches, Hairpins, and Bracelet. 91. White Metal Peasant Anklets. 92. Bracelets and Part of Belt. 93. Scent Bottle, Chatelaines, Perfume or Lime Box, and Neck Ornament. 94. Bracelets, Necklace, Brooch, and Head Ornament. 95. Bracelets, Turban Ornament, Head Ornament, Brooch, Head Band, and Amulet Case. 96. Necklets and Part of Girdle. 97. Earrings, Bracelets, Head Ornaments, Pendant, and Rings. 98. Head Ornaments, Bracelet, Ring, and Pendant. 99. Head Ornaments and Necklaces.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART IX.

BENGAL.

It is difficult to distinguish completely between the two provinces of Bengal, and Eastern Bengal and Assam, in treating of jewellery. Parts IX. and X. of the series of articles on the subject will therefore overlap to some extent. In the first section an endeavour will be made, however, to deal principally with those districts which still remain in the old province of Bengal. According to Whitaker's Almanac for 1908, the area of Bengal, as reconstituted in October, 1905, is 115,819 square miles, with a population of 50,722,067. Fifteen districts of Eastern Bengal were detached and combined with Assam, and one new one was taken from the Central Provinces and added to Bengal. Bengal still comprises part of Bengal proper; Behar, which borders on and has, in many matters, such as customs, dress, etc., some similarities to the United Provinces of Agra and Oudh; Orissa; and Chota Nagpur. It occupies the Ganges valley, and extends from the Himalayas to the mouth of the Mahanadi river, beyond which is the Madras Presidency. Only 5 per cent of the population live in towns, and nearly 78 per cent are Hindus. "For the most part the province is a great alluvial plain, producing rice, and is the most populous and productive in all British India." Orissa and Chota Nagpur are ill-watered and liable to drought, so that a great cause of dispersal of property such as jewellery, viz. famine, prevails here as it does in other parts of India. The subject has been considered at length in earlier articles. In Calcutta, the capital has a population, with Howrah on the opposite bank of the Hughli river, of 1,106,738. The manufacture and trade in ornaments is there very large. Patna, in Behar, with 134,785 inhabitants, is a most important Mohamedan city, where the jewellery of the Musalmans, approximating to that of Upper India, may be studied.

Bengal presents the advantage, in connection with the subject of jewellery, of having had carved, in much detail, upon the figures with which many of its ancient temples in Orissa are adorned, a large number of ornaments, which enable us to see how, about 1200 years ago, the inhabitants must not only have been possessed of considerable wealth, but have had at their call the services of goldsmiths of great artistic ability. Ample material for the study of this question exists in Dr. Rajendralala Mitra's works on the "Indo Aryans" and the "Antiquities of Orissa," in which there are long notes on the dress and ornaments which were worn in Ancient India, as illustrated especially from the Orissa monuments. In the first-named we find a number of drawings taken from the sculptures on the Great Tower of Bhuvanesvara, which is seventeen miles south of Cuttack on the East Coast Railway. The following is a summary of his notes:—

Fig. 707 (95) represents a chignon which is very common. It is generally ornamented with a shield-like boss of gold on the coil, and three double strings of pearls or gold chains on the head. It still prevails in Orissa and in some parts of the Southern Presidency, especially amongst dancing girls. In other cases a single string of pearls encircles the head like a fillet. There is also a very modern European style with three or more bands of ornaments and necklaces. In fig. 704 (99) the chignon is tied across by a jewelled band having a pendent star on each side. A fringe of short hair covers the upper part of the forehead, and upon it is set a triangular tiara of jewels. There is one extraordinary case, in which the hair is tied by a jewelled band two or three inches from the back of the head, and then braided into an enormous ball about two-thirds the size of the head. In another the coiffure is raised to an angle of 50 degrees, and tied round by a string of pearls. Upon the coil is a round button-like protuberance of hair or metal, and the forehead is encircled by a tiara. This was worn by the lower classes, amongst whom, minus the tiara and button, it is still seen to-day in Orissa. In a more elaborate arrangement there is a metal button on the top with a strap edged with two strings of pearls or beads; and a double string of pearls with a star in the middle, and an ornament on each side like a peacock's crest. In other forms we see crown-like tiaras, and tiaras with crests.

Rajendralala Mitra mentions the old vocabulary of Amara Sinha, in which we have names for crowns, crests and tiaras for the head; rings, flowers and bosses for the ears; necklaces of one to a hundred rows; armlets and bracelets; signet and other rings; zones and girdles for both men and women; and also bells, bands and chains for the legs and ankles. Many of the forms are obsolete, but most of the names are current.

The Bhuvanesvara sculptures afford a fair idea of the shapes twelve hundred years ago. He refers, as pointed out on page 97, Part VII., to the bas-reliefs of Sanchi and Amaravati as giving us illustrations of the jeweller's art in India generally from the second or first century B.C. to the seventh century of the Christian

era, showing gradual, steady and marked improvement towards refinement. The bangles, bracelets, and anklets at Sanchi are the clumsiest possible, and were probably made of brass or bell-metal, as is the case among the lower orders in the villages still. The bangles and armlets of Amaravati, though mostly of the same patterns, are smaller, lighter and neater, and the anklets are less ponderous. At Bhuvanesvara they are reduced in size and weight, and are greatly improved in appearance. Rajendralala Mitra also observes that the richest crown that has come to his notice is one worn by the goddess Indrani at Yajapur. It is sumptuously bedecked with jewels all over.

There is a great variety of ear ornaments amongst them. A drooping plume and fan-like appendage (probably the *tola patra*, or palm-leaf ear ornament named in the *Amarakosha*), fig. 700 (121). An ornament for the sides or top of the head (hooked to the helix of the ear, or tied to the hair near it), still known in Bengal and made of jewelled gold plates and strings of pearls; it is called the *jumma* (fig. 699 (122).) The *karnaphula*, or ear flower (fig. 698 (120), which was a great favourite with the goddess Durga, who dropped an ornament of this kind into the sacred tank at Benares, known from this circumstance as the *Manikarnika*. Fig. 696 (118) shows the *dheuri*, a shield-shaped disc of gold worn on the lobe of the ear, with or without a pendant. In fig. 697 (119) we have two ornaments; a tulip drop hung from the anti-tragus, and a stud with pearl fringe and pendant attached to the lower edge of the lobule. Studs and rings for the nose, set with stones or pearls, are great favourites at the present day, and were probably worn in former times.

The finest specimens of necklaces, some with lockets set with stones, are to be seen on the large statues in the niches of the great tower at Bhuvanesvara. Some pendants seem to represent tigers' claws, a favourite charm still in some parts of India. The necklet of Bhagavati is formed of fine pearls or gold beads. A string of bells descends from the right breast. At the present day, the most important ornament for the forearm "is the *bálá*, a ring of metal of a cylindrical form, ordinarily plain, but sometimes twisted, or otherwise wrought, which Bengali women reckon as the emblem of their married state, and never open it as long as their husbands are living. If made of gold or silver, it generally encloses a bit of iron; but a separate armlet of iron, also regarded as a marriage emblem or ring, is also commonly worn." In Orissa, the *bálá* is replaced by the *kháru*, which differs from the former in being flat and not cylindrical. "Its under surface is flat and smooth, but the upper is wrought in various patterns, a beaded form being the most prevalent." In sculpture it is most common, and in rich specimens has an elaborate boss or crest-like appendage on the top. Sometimes the beaded pattern is edged in by rims; in others it is doubled without the crest, or otherwise modified. Under the name of *paturi*, one form is the counterpart of a European bracelet. Eight or ten armlets are cut out of the conch shell (*Mazara* or *volute gravis*) and arranged in a tapering form, and are then mounted with gold beads, bosses, etc., to form the *Sankha* bracelet. Some of the armlets are left white, while others are dyed with lac of a bright crimson colour. It is now out of fashion in Calcutta, but poor Uriya women still wear it. A form of it, made of gold and buffalo horn, or gold and horn set with precious stones, and called *peta chudi*, is still worn by Uriya belles. Until recently, the *bázu*, *tabiz*, and *tor* were the leading ornaments. Of these, the *bázu* is apparently mounted with precious metals, but the others are simply wrought metal. Sometimes the *tabiz* had a fringe of small bells. Finger rings were worn.

Of waist ornaments, a fringe of bells was in highest favour, the most common being the *chandra hára*, or the garland of moons (Uriya "gole"), and the most gorgeous was comprised of three massive chains of a curious diagonal pattern set with spangles, and held together by a rich clasp, having a jewelled pendant. From the lowest hang a series of bells and pendent chains festooned all round the body. This is seen on the figure of Bhagavati at Bhuvanesvara.

Of the ornaments for the legs, the most favourite was a chain band fringed with little bells, round the feet, or small metal shells filled with shot, which made a jingling sound when in motion. Both sexes wore this *kinkini*. A form of it, the *pánjara* (Persian, *paizeb*) is now only worn by brides a year or two after marriage. By up-country women, and especially Mohamedan women, it is worn until an advanced age. The chain is sometimes replaced by hollow tubes filled with shot (*napura*, *Sanskrit*). Other anklets formerly used had small fringes of bells. Some were hollow for shot (*gujri*), having first come from Gujarat. Ornaments worn nearer the knee, having projecting crests, were worn on one leg only by Uriya and Telinga women. Rajendralala Mitra notices the curious fact that in the Sanchi, Amaravati and Orissa sculptures, the body clothing of the women is generally limited to a bead belt below the waist.

The peculiar forms and elaborate ornamentation of the coiffure of the ladies in the Orissa carvings seem to be unnatural, yet they are not unlike that which Miss K. A. Carl, in her most interesting work, "With the Empress Dowager of China," describes as being worn at the Court of that great potentate at the present day. She thus writes of these head-dresses, and first of the Empress Dowager herself. "Her jet-black hair was

parted in the middle, carried smoothly over the temples, and brought to the top of the head in a large flat coil. Formerly all Manchu ladies, who have marvellous hair, carried the hair itself out from this coil over a golden, jade, or tortoise-shell sword-like pin, into a large winged bow. The Empress Dowager and the ladies of her Court have substituted satin instead of the hair for this wing-like construction, as being more practicable and less liable to get out of order. So satin-like and glossy is their hair that it is difficult to tell where it ends and the satin begins. A band of pearls, with an immense 'flaming pearl' in the centre, encircles the coil. On either side of the winged bow were bunches of natural flowers and a profusion of jewels. From the right side of the head-dress hung a tassel of eight strings of beautiful pearls reaching to the shoulder."

It must be remembered that this description applies to the Manchus of High Asia, to which race the Imperial family belongs, and not to the Chinese. From the same region came the Moghuls, and it is probable that there was always more free communication between Central Asia and North India than there ever was between the latter and China. The famous portrait of the Empress Dowager, which was painted by Miss Carl and was exhibited, is now in the National Museum in Washington. It shows not only the head-dress, but the other ornaments worn by Her Majesty. Her gown of Imperial yellow was magnificently brocaded and embroidered with pearls, and fastened with jade buttons. "From the top button hung a string of eighteen enormous pearls, separated by flat pieces of brilliant, transparent green jade. From the same button was suspended a large carved ruby, which had two yellow silk tassels terminating in two immense pear-shaped pearls of rare beauty! . . . Around her throat was a pale-blue, two-inch wide cravat, embroidered in gold, with large pearls. . . . She wore bracelets and rings."

Miss Carl describes the dress of brides of high rank, who wear for the first time, on their presentation, the magnificent golden filigree jewelled head-dress, and a profusion of jewels, adding that the "Manchu ladies use much more discretion in wearing jewels than the Chinese ladies. The latter will sometimes wear as many as fifteen bracelets on each arm, and the number of jewels they put in their coiffure seems to be limited only by the space they have at their disposal." Dr. Bushell, in his work on the Collections of Chinese Art at the Victoria and Albert Museum, illustrates an extraordinarily elaborate head-dress of this kind. There is much similarity in some of these customs to the old Indian ideas, a few of which, such as the practice of wearing many bracelets, still exist, for example, in Western India. In a portrait of the young Empress Ye-ho-na-lah, the first wife of the Emperor of China, Miss Carl has representations of the Indian or Central Asian forms, viz., the collar of gold ending in knobs, exactly of the form of an Indian torque, or a kara or anklet; and the triangular pendants from the turban, from which hang chains (generally three) of pearls, a form so common in the Himalayas and throughout High and Central Asia.

The married ladies and widows, when in Court attire, wear a magnificent Court head-dress with jewelled crown. Princes and officials and their wives also wear official beads. On ordinary occasions the Empress Dowager had jasmine or other flowers quaintly arranged with her hair in a coil at the top of her head. In winter the ladies wore hats of fur with jewels across the front, and elaborate crowns studded with precious stones; and bunches of flowers on either side of the coiffure were worn in winter as in summer. The Manchu nobles wear a tassel of red silk, surmounted by the jewelled button denoting their rank, from which stands out, almost at right angles, a jade-mounted aigrette, mixed with the pea-fowl feathers, if they have attained that rank. The Emperor wore a jade belt-clasp, and not many other ornaments; but the young dandies had them in much greater profusion. Amongst these were the belt buckle, the handsomest ornament worn. It was of carved jade, ruby quartz, or of beautifully chased gold set with precious stones. From the belt hung many ornaments, especially watches in cases studded with gems. Miss Carl describes the Princess Button worn only by the ladies of the Court. It represents the Flaming Pearl of the Dynasty, which was established by its founders. It consists of a large pearl, surrounded by three alternating rows of seed pearls and corals, which are supposed to represent flames. It is the symbol of the "Unattainable." Jade jewels are the most appreciated. The Bengali ladies and children show the same taste for decking their hair with flowers as do the Moghul ladies in China.

Mr. Romesh Chunder Dutt, I.C.S., in his "History of Civilization in Ancient India" (1889), refers to work in the metals and the fabrication of jewellery in Vedic times. In the Rig Veda we are told of golden helmets; of horses with golden caparisons; and of the Nishka, a golden ornament worn on the neck. "The lighting ornaments of the Maruts are compared with ornaments (Anji), with necklaces (Srak), with golden breastplates (Rukina), and with bracelets and anklets (Khadi). . . . We are again told of anklets for the feet, and golden breastplates for the breast, and of golden crowns (Siprah hiranmayih) for the head." The Vedic period dates, by his estimate, from B.C. 2000 to 1400. The Nepalese Minister and some of his staff are stated to have worn gold and jewelled helmets at state functions this year in London.

In the Epic period (B.C. 1400 to 1000) the Hindus had attained a high degree of refinement and civilization.

The wealth of rich men consisted in gold and silver and jewels. Mr. Dutt quotes one passage:—"As one binds gold by means of lavana (borax), and silver by means of gold, and tin by means of silver," etc., etc., which indicates that goldsmiths had thus early at their command knowledge which enabled them to do excellent work.

Let us see what ideas were connected with jewellery in the time of Buddha, that is, about the sixth century B.C. It is said that when the future Buddha became incarnate, the thirty-two good omens became manifest. Amongst them were the following:—Bracelets and other ornaments jingled of themselves. When he appeared he was like a shining gem placed on fine muslin of Benares. When, as Prince Siddhartha, Buddha was moved to carry out the Great Renunciation, he sent away his ornaments; cut off his plaited tresses, together with the diadem upon them, with his sword; and in proof of his becoming a Buddha, the severed hair and diadem were suspended a league off in the air, where the archangel Sákka saw them and received them into a casket, which he placed in the Tāvātinsa heaven, in the Dágaba of the Diadem. (Rhys Davids.) Even in the rhapsodies of early Buddhist religious writers, it will be seen how large a place jewellery took in their thoughts.

The following are extracts from Mr. W. Crindle's learned work, "Ancient India; Its Invasion by Alexander the Great." They may be held to apply to India generally:—"Alexander, in his last moments, gave Perdikkas his signet ring. He was slain in 321 B.C., two years after Alexander's death. Euménés took his place, but Antigonos captured and slew him in 310 B.C. Antigonos fell in 301 B.C. Quintus Curtius Rufus says that the character of the people [of India] is here, as elsewhere, formed by the position of their country and its climate. They cover their persons down to the feet with fine muslins, are shod with sandals, and coil round their heads cloths of linen [cotton]. They hang precious stones as pendants from their ears, and persons of high social rank, or of great wealth, deck their wrists and upper arms with bracelets of gold."

"King Sopithes (Sophytes, or Sanskrit, Saubhutu) was tall and handsome. His sandals were of gold and studded with precious stones, and even his arms and wrists were curiously adorned with pearls. At his ears he wore pendants of precious stones, which, from their lustre and magnitude, were of inestimable value. His sceptre, too, was made of gold set with beryls." [Country west of the Hydaspes or Jhelum river, which includes the salt range].

In connection with the early impressions of Englishmen in India, reference may be made, for its curious allusions to ornaments, to a work recently published, entitled "Good Old Days of Hon'ble John Company," by W. H. Carey (1907). He gives an account of a discovery in what had been the cellar of an old palace, which he himself witnessed. About six feet from the floor was a ledge resembling a huge mantel-piece. It was found that five human beings had been bricked up in it, probably 170 or 200 years before, or in the seventeenth century. One of the bodies was that of a woman of about eighteen or nineteen years of age. The skin still adhered to the bones. A costly white dress of muslin still remained. Round the neck was a string of pearls; on the wrists and ankles, gold bangles; and on the feet, slippers embroidered with silver wire. Between her body and that of another young woman was that of a young man, who, from his dress and jewels on his finger-bones, must have been a person of high rank. The others were evidently old women, probably confidential servants. In this case vengeance took no account of treasure.

When the Director of the Dutch factory at Chinsurah visited the English President at Calcutta in 1770, the latter gave him a grand ball at Court House, where the ladies were decked with a profusion of jewels.

Maharaja Hindu Rao, the Mahratta chief, whose house on the ridge at Delhi was the seat of one of the principal batteries at the time of the Mutiny, died there in 1854, and Lang thus writes of his funeral:—"They dressed up the old gentleman's corpse in his most magnificent costume, covered his arms with jewelled bracelets of gold, with costly necklaces of pearls and diamonds hanging down to his waist, placed him in a chair of state, sat him bolt upright—just as he used to sit when alive—and thus attended by his relatives, friends, and suite, he was carried through Delhi to the banks of the Jamna, where the body was burnt with the usual rites and the ashes thrown into the river."

In Carey's work is also found the following, which is taken from the account of the Sati, or immolation of the younger wife of Ceteus (B.C. 314) by Diodorus Siculus in his "Narrative of the Expedition of Alexander the Great into India." It might have applied to a Bengali Sati of the early nineteenth century. "She proceeded to the funeral pile, crowned by the females of her house with mitres. She was decked with other ornaments, as if for a nuptial festival. . . . As soon as she reached the pile, she took the ornaments from her person, and distributed them among her attendants and friends, as memorials, one would say, of her affection. The ornaments consisted of a multitude of rings upon her fingers, set with precious stones of various colours. Upon her head was no small number of stars of gold, discriminated by means of stones of all kinds. About her neck were many gems, some small, and the rest gradually increasing to a larger size."

Diodorus Siculus tells us that Alexander imitated the luxury of the Asiatic kings. He put the Persian

diadem upon his head, and wore the white cassock and belt after the manner of the Persian kings. In the battle between Eumenés and Antigonos, Ceteus, who commanded them that came out of India, was skilled, but died in the battle. Booth, in his translation of Diodorus Siculus (Book 19, Chap. II.), writes that the mitres were "attires women used to wear, with labels hanging down," (foot note), and "Her attire was multitudes of rings upon her fingers, set with all manner of precious stones of divers colours. Upon her head were a great number of little golden stars, between which were placed sparkling stones of all sorts. About her neck she wore abundance of jewels, some small and others large; increasing by degrees in bigness as they were put on one after another."

Surgeon William Hamilton, who was buried in Calcutta early in the eighteenth century, successfully treated the Emperor Farokh Siyar in a severe illness on the eve of his marriage to a Jodhpore princess, and was presented in public with "a vest, a culgee (Kalghí, *i.*, a turban ornament) set with precious stones, two diamond rings, an elephant, horse, and 5000 rupees; besides ordering at the same time all his small instruments to be made in gold, with gold buttons for his coat and waistcoat, and brushes set with jewels." 1715-1717 A.D. ("Calcutta Past and Present," Kathleen Blechynden).

There are some curious observations in the East India Vade Mecum, or "Complete Guide to Gentlemen intended for the Civil, Military, or Naval Service of the Hon. East India Company," by Captain Thomas Williamson; 2 vols.; 1810:—"Mohamedans.—A wife never brings a dowry to her husband, except her plentiful stock may be so considered, such as cloths, jewellery, etc., which her parents sent with her, sometimes to so great an extent, as to preclude for years the necessity of any supply from the husband." Single ladies never wear ornaments at the nose; nugees, or supporters to the breast; no black ointments (*missi*) fill up the interstices of the teeth, nor antimony to the eyelids. The *n'hat*, or large ring worn at the nose, is also going out of fashion; indeed, considering the inconvenience that must have been experienced from this ornament, it is strange it should have continued so long in use. The disuse of it is accounted for in the following manner:—"On the death of a married woman, or of her husband (for no widows wear it), this ornament, according to long established usage, becomes the property of the *mírasíns*, a particular kind of *Nach* women. A lady of Oudh, of a delicate way of thinking, being in possession of a *n'hat* of great value and elegance, thought she observed the longing eye of the *mírasíns* continually fixed on this jewel; and dreading the effects of their envy on her own life, or on that of her husband, took off the *n'hat* and threw it away; a circumstance that occasioned much consternation in the family, and astonishment in the husband, as it had hitherto been deemed a necessary part of a married woman's dress, and was guarded with as much superstitious care as the marriage ring amongst us. However, the explanation of her motives set all right again; the husband applauded her prudence, and the neighbouring families, taking up the same idea, the long-established rights of the *mírasíns* in that part of the country suffered almost total abolishment."

The dress of the ladies of rank has become comparatively simple, and seems to evince considerable improvement in the national taste. Instead of both ears being weighed down, as was formerly the case, they now only wear a slight ornamented ring in the left ear, in general. The having both ears ornamented they consider the height of vulgarity. A pearl necklace, slight golden rings at the waists and ankles, termed *zewarí-ichanjírí*, include all the ornaments worn by a lady of fashion. For the wrists they prefer silken bracelets decorated with jewels. . . Gilt or plated ornaments are held to be disreputable and unlucky; hence the *mulambah* or plating trade is very little followed in India, though the jewellers will sometimes pass off a coated for a solid article, especially in gold work." He gives a list of ornaments chiefly worn by Hindustani ladies, from which it is unnecessary to do more than refer to such notes as have not already been made in the present articles. *Mang tikal*, or frontal ornament, is not a very light ornament, but is extremely splendid, costing, even though composed of coloured glass or crystal, or foils, from twelve to fifteen guineas. The *karanphul* and *jhumka*: The latter is ever of gold, silver being in this absolutely interdicted by the laws of caste. *Nath*: the ordinary diameter is $2\frac{1}{2}$ inches. *Bulák*, or central nose ring: "Not only does the *bulák* interfere with the operations of the lips during meals, but sores of the most unsightly description are often created in that very tender part to which the ornament attaches, by those innumerable accidents which not even the most constant vigilance can prevent. Neck ornaments.—*Champakali*: usually worn rather loose, that it may reach half-way down the bosom; either made of crystals set in foils, usually white; or they are precious stones, of one colour throughout the ornament. *Hanslis*: solid collars of gold or silver, from four ounces to a pound in weight, worn on high days and holidays. Made of pure metal, which can easily be bent. Square in front under the chin for several inches, tapering to the ends, terminating in knobs, which are usually cut into a polygonal form; sometimes carved in the Oriental style in front, or the whole length. *Tawizis*: Amulet cases of silver, enclosing quotations from the Koran, or some mystical writings, or some rubbish from the mineral or vegetable kingdom, but "I believe, never any camphor (as lately worn by a celebrated

English lady). . . . Whatever the contents may be, great reliance is placed on their efficacy in repelling disease, and in averting the influence of witchcraft (*j'hadú*), of which the people of India, of every sect, entertain the most unlimited dread. Hence it is not uncommon to see half a dozen or more of these charms strung upon the same threads." Ornaments of upper parts of the arm : These are made hollow, but filled up with melted resin ; the ends are furnished with loops of the same metal, generally silver, which admit silken skeins, whereby they are secured to their places. The above trinket is called *bazuband*.

The wrists are always profusely decorated in Bengal. "The more ordinary classes wear rings made of *kaunch* or *chank*, i.e., the common sea conch, cut out, by means of very fine saws, into narrow slips, which, when joined very accurately, give the whole appearance of being formed from the most circular part of each shell. This is indeed sometimes done, but such entire rings are very scarce, and are usually preserved in their original pure whiteness with much assiduity. The city of *Dacca*, so famous for its muslins, carries on a large intercourse with *Chittagong* and the coast of *Arracan* for conches. . . . The small process, or button, at the base of each shell, is sawn off, and, after being ground to a shape resembling that of a flat turnip, is perforated for the purpose of being strung. When so prepared, these receive the name of *kuntalis*; of which two rows, each containing from thirty to forty, are worn round the neck of every *Sepoy* in the Company's service as part of his uniform. This simple ornament affords a pleasant relief to the sable countenance of the native, and serves to fill up a space that would otherwise appear extremely naked, between the collar-bones and the chin." The rings made from the sea-conch are called *kaunch-ke-churi*, or *churis* made of conch ; in contradistinction to a common kind of *churi*, made by persons who follow that profession only, from a species of silicious clay, which speedily vitrifies, forming a semi-transparent mass, that is worked into rings of about an inch in diameter, but having rather quadrangular than circular surfaces, so that the inner circumference may be rather easy to the wrist, and the upper part (or outer circumference) be sufficiently flat to exhibit various embellishments, given by aid of gold leaf and little enamelled or lacquered specks, etc., applied thereto and afterwards burnt in. It is inconceivable how expert the women who vend the *churis*, and who are thence called *churiarens*, are in applying these ornaments ; which, after being once passed over the hand, often are found to fit the wrist admirably. Those persons unacquainted with the dexterity of these women would, on seeing the rings before they were dry, consider it impossible to get the hand through ; yet, by means of a little oil, or even of water, and compressing the very flexible member into a suitable form, the rings are successively made to glide over the joints with tolerable facility ; very few, in proportion, being broken during the operation. It is to be marked that, as probably forty or fifty *churis* are to be worn on each wrist, those appropriated to the thicker part of the arm being, of course, the first to pass, the hand becomes gradually suppld and disposed to receive each succeeding ring, which is imperceptibly of less diameter than its predecessor. *Kara* : Flexible ring of solid silver, usually hexagonal or octagonal, with a knob at each end. *Bracelets* : Painted prisms strung on black silk in three or four parallel rows (*pahunchi*) ; sometimes they are of gold mixed with pearls. *Thumb-ring* ; *Ainal*. *Finger-ring* : *Anguthi* ; usually of gold, silver being considered mean."

Captain Williamson laughs at a mirror ring on the toe, yet it is convenient enough to the seated Indian woman, who can see reflections of herself in it. "A lady who is proud of her dress must have a pair of *karas* weighing not less than half a pound each, a pair of *paizebs*, and toe-rings or *chettis*, usually a fifth of an inch in breadth, very thin, and for the most part with beaded edges. . . . The women of Portuguese extraction wear their hair in a large top-knot, secured by an immense silver pin, or rather a skewer, which is either filigreed, enamelled or engraved. Coral beads are in high estimation throughout Hindustan, as applicable to the construction of necklaces and bracelets for women. Notwithstanding they are manufactured from the red coral, fished up in various parts of Asia, these beads are very costly, especially when they run to any size. They are generally sold by the *sicca-weight*, or *tolah*, that is, by their weight in silver, two and a half rupees weighing about an ounce, or eighty to the seer of nearly two pounds *avoirdupois*. A *tolah* of high-coloured sound beads, as large as a marrow-fat pea, may commonly be had for three or four rupees, sometimes cheaper ; consequently an ounce of coral beads, called *múngahs*, will cost nearly a guinea. This, which is four times the value of silver, appears to be a high price, considering the low wages of labourers, and proves that coral cannot be advantageously imported from India to England. The ladies of Asia are very particular in often steeping their *múngahs* in pigeon's blood ; under the firm belief of their colour being heightened by such immersions ! This recipe may, however, be matched by many, of equal efficacy, highly valued among ourselves. The badge of slavery is an iron ring worn on the ankles."

The following are descriptions of the dress and adornments of Hindu women by various writers :—A Bengali lady, by Mrs. Weitbrecht ("The Women of India and Christian Work in the Zenana," 1875) :—"A lady of rank and wealth counts her garments by hundreds. She is very particular in adorning her person with jewels, which

are regarded as pledges of her husband's affection, and she will endure any amount of personal affliction for their sake. She bores her ears in fifty places for her earrings, and her nose for the nose-ring. She never complains of the pricking or weight of the jewels covering her hands, arms, toes, wrists, and ankles, though they can hardly fall short of fifty pounds when she is fully attired. Personally, a Hindu female is not inferior to those women whom most nations have agreed to adopt for their standard of beauty. Many a lovely and graceful creature adorns the zenana, as the description of one known to the writer will shew. This lady, at the time we allude to, sixteen years of age, was small but well proportioned, with fine features and brilliant eyes. Her sari, the one piece of dress for a Bengali female, was most modestly disposed; only a little of her neck, and halfway up her arm—which was so far covered with bracelets—could be seen. A gold chain was twisted through her fingers, and then round her arm; and on the back of the hand a large gold medallion, covered with diamonds and rubies, so that little of it was left uncovered. There was another rich ornament on her foot, and a medallion on her instep, beside the anklets. Her sari was of beautiful texture, between gauze and barege, with broad gold border, and must have been of great length, for it was so twisted about her that you could not distinguish her form, and the drapery was graceful and beautiful. Her head was adorned with a comb that looked like a crown of gold, studded with diamonds, rubies and emeralds, and a gold chain was twisted about her hair with a grand ornament suspended from her forehead. Her nose-ring had three pearls, the centre one very large."

Of the widow she writes:—"Her hair is dishevelled and her garments are of the coarsest kind. Her jewels, which she valued so much in the days of her pride, are no longer on her person. Never more must she put them on, never more wear a beautiful dress. . . ."

Mr. Owen thus describes a Brahman fortune-teller in Lahore, who visited him:—"His features were well-cut; his eyes sharp and intelligent. A white line was neatly painted down the length of his nose, and two other white lines ran along the outer margins of his ears. He wore gold earrings set with pearls, and from his neck hung two strings of beads, the shorter one consisting of alternate pieces of gold and red coral, the longer one of neatly-shaped bits of sweet-scented sandal-wood."

In the "History of Murshidabad," by Major J. H. Tull Walsh, I.M.S., there are photographs of all the Nawabs Nazim and Nawabs (as the last two holders of the position have been styled) of Bengal, and an illustration of some of the Murshidabad family jewels, consisting of aigrettes, armlets, buckles, etc., of diamonds, rubies and emeralds. Many of these ornaments are shewn in the portraits.

Murshid Kuli Khán, the founder of the family, who governed Bengal, Behar and Orissa from 1704-1725 A.D., like so many great men, seems to have been simple in his personal habits. Nevertheless, for his portrait he wore four strings of pearls and rubies or emeralds round his neck, and a similar string round his turban, and a small aigrette with a plume of feathers. He was the son of a poor Brahman who became the slave of a Mohamedan of Ispahan, who brought him up as his own son. Major Walsh, in his list of presents which were sent to the emperor with the revenue collections, mentions filigree work of gold and silver.

Sujah-u-din, his son-in-law, the second Nawab Nazim (1725-1739), who was an Afshar of a tribe of Turkomans of Khorassan, had more sumptuous ideas than his predecessor. On state occasions he was dressed in brocade set with valuable jewels, and was adorned with strings of pearls round his neck, and a sarpesh or turban with "jigah" on his head. He also wore a splendid armlet set with diamonds. Sarfaraz Khan, the next ruler (1739-40) is represented with a double string of gems round his waist, in addition to the above ornaments. Ali Verdi Khan (1740-1756), who followed, was a foster-brother of the Emperor Alumgir of Delhi. He killed Sarfaraz Khan, usurped the throne, and propitiated the emperor with a large sum of money and seven lakhs in jewels and other valuables, again proving the use of portable wealth of this kind. He was simple in his tastes and wore little jewellery. His great nephew, Suraj-u-daula (1756-7), succeeded him, and, after the battle of Plassy, was followed by Mir Mohamad Jaffar, a brother-in-law of Ali Verdi Khan. Major Walsh's portraits of him and of his son shew both of them wearing jewellery of a more typical type than that of the old Nawabs. Round each turban, of Delhi fashion, is a band of gold with a splendid sarpesh and jigah, the principal gem being a huge stone. Short and long necklaces of pearls and rubies or emeralds, having pendants or amulets, are worn round the neck, and jewelled armlets. Mir Jaffar's son, the next Nawab Nazim, Najim-u-daula, seems to have introduced the flat turban which is still worn by many Bengalis of rank, and with it bands of plaques set with flat jewels, which extend on each side from the sarpesh. He also wore a large pendant and bracelets. His brother, Saif-u-daula (1766-1770) wore rings and bracelets of gems of flat and round plaques, one of which has a long jewelled tassel. His successor, Mubarak-u-daula, the third son of Mir Jaffar, who filled the throne from 1770 to 1793, introduced a crown or jewelled cap of great magnificence. In his portrait, the next ruler, the son of Mubarak-u-daula, Baber Jang (1793-1810) is represented without ornaments of any kind. His son, Ali Jah (1810-1821) wore the usual ornaments in Saif-u-daula's time. His brother, Wahab Jah (1821-4), besides the

jigah, is represented with two stars and plumes on the sides of his rounded cap, necklaces, bracelets and armlets of gems and a jewelled cross-belt. Walah Jah's son, Humayun Jah (1824-1838) introduced a new style of crown or hat with pointed edge and plume, which was adorned with jewelled plaques. He also wore the insignia of the Grand Cross of the Royal Hanoverian Guelphic Order, conferred upon him by King William IV. in an autographic letter; the first illustration I have seen of an Indian prince wearing such an European decoration. He was a most luxurious prince. His son, Feradun Jah, reigned from 1838 to 1881. He was the last Nawab Nazim, eventually resigning that title in 1880 and becoming Nawab Bahadur. His portrait shews a more modern taste than that of his predecessors. The borders of his long dress and his waistbelt are enriched, however, with gems. His successor, his eldest son, Sir Ali Kadar Syud Hassan Ali Mirza, G.C.I.E., who has just died (1907), for his portrait wore but a simple fez, in front of which is a star and plume. There are numerous other fine portraits in Major Walsh's handsome work, but few of the gentlemen wear jewellery, preferring the simple dress of their country or some form of semi-uniform, or even European clothes. The Dudhoria family, which originally came from Bikanir, are exceptions, as most of them wear necklaces and jewelled head-dresses.

Lal Behari Dey, the author of "Bengal Peasant Life" (1880), in a chapter entitled "Ladies' Parliament," gives us an insight into the interests of Bengali women of the better class. Young and old assemble at the women's ghat of the great village tank to bathe, talk, and take home drinking water in the brass or earthen water vases (kalasi), which they carry on their heads. The more wealthy wear quantities of golden jewellery. One woman says to another: "When did you get that ornament, Sai?" "Which do you mean, Sai? This jhumko, you mean? I only got it two days ago. Sidhe, goldsmith, has made it. You like it?" "Oh! that's exceedingly well made. There is no end to your ornaments. You are covered with jewels from head to foot. You are lucky in getting a husband who makes it the chief business of his life to please you." "I hope you have also a good husband." The other replies somewhat in the negative, and her friend tries to comfort her by saying: "Oh! Sai, why are you so sad about nothing?" Her success is perhaps doubtful; though she recognizes that it is poverty and not want of will that hinders her friend's lord from pleasing her in the usual way. Ornaments are no sign of a husband's love. A man may load his wife with ornaments, and yet may not love her. Hemángim, the zamindar or landlord's proud daughter, is described. She came to the bathing place with her head uncovered; but her body is covered in every part with ornaments. She was somewhat stout, and as she walked slowly, like a young elephant (as the old Sanskrit poets would have said), the silver anklets of her feet make a tinkling noise. An old woman, who seemed, from a massive gold chain round her neck, to belong to a respectable and wealthy family, talked to her.

Bengal widows part with the usual iron circlet, and no longer use vermilion paint on the top of the forehead where the hair is parted, when they become widows. They also break conch shells, or lac or silver ornaments, if they have the latter. When a boy's marriage was being discussed, the question of ornaments to be given by the girl's father arose. The ghanik, or Brahman of high order, who is the go-between, says: "Old Kesáva will cover his daughter-in-law's body with ornaments from head to foot. He has ordered one chandrahár (necklace), a pair of máls (silver anklets), a pair of panchhás (bracelets), one banti (armlet), a pair of palákártis (coral beads for the wrists), one tabiz (amulet), a pair of jhumkos and pásas (earrings), a pair of bálas (bracelets), and one nath (nose-ring)." A Sati is described, the last in the village, about 1828: "She was dazzling with ornaments in all parts of her body," and was dressed like a bride. Before she circumambulated the funeral pile of her husband seven times, she took off the ornaments from her body and distributed them to those that stood around her. She then mounted the pile.

Bihar, or that portion of Bengal which is nearest to the United Provinces of Agra and Oudh, is of much interest. The people in many ways follow the customs of Upper India; but, in some respects, have preserved those of ancient Brahmanical India better than the inhabitants of other districts. Mr. G. A. Grierson, C.S., C.I.E., the great authority on Indian languages and dialects, has written on "Bihar Peasant Life," and on other subjects connected with the people, from which the following notes on jewellery are made:—

The following are some of the varieties of jewellery commonly worn:—*a.* Worn by men and boys. On the ears: Báli or (in Shahabad) bári; this is a ring. Also the kanausi (Patna and Gaya, where it is worn by Hindus only). Other ear pendants are moti, gokhula (an ornamented ring), kundal (a large ring), lor (worn principally by Goalas), and kanbála. Sona is a plain ear pendant, and anti is a plain stud fixed in the lobe of the ear. Phirki is a double gold ring. On the arms: The bánk and chauktha are worn on the right upper arm; so also are the bijáwath or bijauta, which is, however, more properly, a female ornament. The anant and ta'wíj are various kinds of amulets. On the neck: The málá is the bead necklace; the rudrách is one made of the seeds of the rudrách (*Elaeocarpus ganitrus*). The kankhā is a necklace with gold and silver ornaments or sacred relics attached to it. The mungara is a coral (munga) necklace, and the mohar málá or mohan málá is a long necklace

of gold mohurs and coral. The gop is made of twisted gold wire, and it is also called ghusi in Champáran, North Tirhut and South Monghir. The sikri is a long chain going round the neck. On the fingers: The rings are angúthi, ainhua (Gaya), or aunthi. The gorakh dhaudári, or dhauhári, is a puzzle ring which is taken to pieces and is difficult to put together again. Múndri is a ring worn on the right little finger; gol and pheran are rings. On the wrist: Bála, balea, pahunchi, and also south of the Ganges, pahunchári, kara, pera, jigga, mathiya and tora; these are worn principally by boys. Jainti is a kind of amulet. On the waist: The chain hung round the waist is kardhan, or kardhani; also harhara in the East. A kind of belt is láungra, and of this jáwa, jawari, langra and jai are portions of the clasp. On the ankles: A boy's anklet is goranw, gorain, or kara; south of the Ganges, gorha, ghungar, ghunghru (fitted with bells, used also in Tirhut), and chaurási (which carries 84 beads). On the toes: Angutha is a toe-ring.

b. Worn by women.—Ornaments for the head: The ornamental hair-pin is chonti. For the forehead: mangtika or bamir, an ornament tied in the centre of the forehead by three strings, one passing round each side and the other over the top of the head; they are fastened in the hair. Of this the ornament is called chauktha, and the strings sikri. The spangles or wafers gummed on to the forehead are tikuli; another name in S.W. Tirhut is sisphul or chánd. In Shahabad there is a wafer made of embossed paper and gummed on the forehead. Nose ornaments: The nose stud fastened on to the outside of the nostril is chhuchchhi; in South Bhagalpur, nakchanda; and in Patan and to the South-West, laung. Nath, nathiya, nathuni, rings passing through the outside of the nostrils; for women and girls. Búlak and besar, rings hung from the centre cartilage; and jhuhir in the Rauniya caste. It swings backwards and forwards, and is ornamented with beads. Nose ornaments are peculiar to females. If a mother loses a first-born son, she endeavours to persuade the demon who kills children that any future boys are only girls, and hence not worth killing. To do this, she often makes the boy wear nose rings, and calls him by some nickname, as Bulatri (wearer of a nose-ring), etc. Ear ornaments: Ear-studs fastened to the lobe of the ear are karanphul, kánphul, khotla, khatla, khutti, khutli, and khutla, according to district. The kanarli is a stud worn on the cartilage just where it leaves the head, under the hair. Rings worn in the lobe are háli; and those on the upper part of the cartilage, utarna. Broad plates worn across the ear are pát, patta, and tarki. A smaller kind worn in Gaya is called golwa. Pendants are jhúmak, which has two round pendants; and jhimjhimiya, flat pendants; machhariya fish pendants; also machhaliya. The tor and kanausi form a set of ear ornaments. The first are round plates with a square cut out of the inside, forming a kind of ring with a square inside. One of these is hung in the lobe of each ear. The latter is a ring. One is hung in the upper part of the cartilage of the right ear, and two in the upper part of the cartilage of the left ear. When a hole bored in the ear is not in use, it may be filled with a plug called thek. When the ornaments are too heavy for the ear to carry without tearing, a chain is fastened round the ear so as to support the heavier ones. It is called sikri. Other ornaments are bír, kámp, khubiya, and bijli. Neck ornaments: Chandar hár is a long chain; táwiz, a similar one with an amulet attached. A set of three chains of various lengths is telri or tilri; of five chains, pachlari; and of seven, satlari. Sikri, a long chain; and baddhi, a long chain crossing the chest and going behind the body. Hamel, a necklace fitted with bells. Bosses tied to the throat are champa kali, jugun, and dholna chauki. The last is principally worn by the bride at a marriage, and is the first ornament put on before the marriage ceremony. The hansli, a solid necklet open in front, which goes round the neck; and the lawak is similar, with pendants in front (worn by Musalmáns). Suti is a kind of neck ring in Tirhut. Jawagota, galsatka, gardawini and garsi are neck ornaments in Gaya. Others are sitala, kalesar, katsar and kambhitya in different districts. Hár or hárwa is the general term for necklace; and moti mala, a pearl necklace, or with beads of the shape of pearls. Lalri and darpan, breast ornaments. Haikal, a long necklace composed of flat pieces, generally nine in number. When a man marries a second wife, an ornament is made representing the first wife, which the second wife wears. On the first occasion on which the second wife applies vermilion to the hair, she first puts some on the ornament before applying it to herself. This ornament is called sautin, or saut. On the clothes: Manori ornaments on the veil or sari; onchri, on the hem of the sheet. Arm ornaments: The following are worn by all classes. Highest up the arm, báza or bazuband, a wide armband. Below it, bijáwath, bijeth, and bijantha, which are five ornaments strung together; below that, the birthi, which is smaller. Below it comes the bánk, made of one piece. It is worn by Hindu women on the right arm, but by Musalmáns on both. Lowest down comes the babhunta (or to the West, bahunta), of five pieces and round. Arm ornaments worn principally by Hindu women are anant, and tár or taruja. Similar to the last is the bahutta. Sikri is a chain worn on the upper part of the arm. Jhabuja is a kind of inverted cup hanging from the arm, and to which bells (bachwa) are attached; and ghundi, little ball pendants hanging from the bazu or anant. Mundli is a clasp. Berekhi, an arm ornament worn by women of the Gada caste in parts of Shahabad. Worn principally by Musalmán women, on the upper arm are jausan, pát (a flat piece tied on), bajulla, bijuli (worn immediately below the bazu); on the

forearm : nannaya or nabgrah (nine stones). An ornament worn on the back, between the shoulders is called by Hindus pán-panwa, and by Musalmans balamtar. Wrist ornaments are kankua, kankni, kangua, kachra, katwa, katri, kausanthi, khasiya, golwa, chúr, chúri, chhan or chhand, jai, jigga, tora, tinkhandi, tuniaga, tisiанти, naghari, nighiri, laghuri, pachkhandi, pachhela, pachheliya, patri, patwa, pahunchi, banguri, barhara, barhar, behahra, bála, báuhn, bera, baunkha (made of thread), laghuri, samseb, and a keeper worn on the wrist to prevent the chúr falling off. On the fingers : a ring is anguthi ; a round solid ring is chhalla. Other names are armthi, ainithúra, and egol ; pherna and gorakh dhaudári are the same as worn by men. Other rings are tinchhaliya, bahloli, angústhana, arsi (which has a small mirror attached to it), mundri, bobherna, daryabádi, pathrauti, chirangiya, ankhuwa, mathani, badámi, and por, the names varying with the district and their form. On the waist : chains and bands are called kardhani, kamarkas, jhabbe, jhabiya, gathaura, amwara, kochban, kamargeb, sifi, and japhri. The kothli is a kind of pocket tied to the waist. On the feet : The ornament fitting on the ankle and covering and fitting on to the upper part of the foot is the páuwjeb ; like it are paurab, pauri, and pámo sankar. Over this is the charrh or chhara, a number of fine rings, like the chúri on the arm ; over this again the kara, and at the top is the chúr. The painjni are anklets with bells ; so also are kinkini and ghughuru or ghunghuru. On the toes are angutha and chhalla, which are rings. An ornament fitting over all the toes is bichhiya. In Gaya and the South-West, baluri is a toe-ring to which bells are fastened.

Mr. Grierson also gives full details of names of the implements of the jeweller, lapidary, the seal-maker, the gold-washer, and the brass, glass, and lac bangle makers. There are various kinds of tongs or pincers, nippers, tools for making chains, chisels, cutters, hammers, anvils, blow-pipes, blow-canes, crucibles, moulds, stamps for patterns, polishing brushes, touchstones, etc., for the first-named. The lapidary has grindstones, props, bows, burnishers, pincers, gravers, cutters, hammers, anvils, and revolving awls. The seal-maker uses a charakh, of which the principal portion is a revolving awl or barma ; a hammer ; stone or dhema, to which the metal to be engraved is fastened ; and a diamond pen. Brass bangles are made by the thatheri, or thatherat. Of a set, as used by the lower classes, those at the end are called ban, kachrukhi, or katri. The highest up the arm is agna or agela ; and that nearest the hand, pachhua or pachhela. The glass bangle maker, or manihár, and the man who embosses them, or the churihar, are important persons, as the demand for their wares is enormous. They require many appliances, the names of which are given. Similarly, the lahero or lahera, the lac bangle maker's wares are required for all Hindu women, and special tools are used to make them, viz., a wooden block on which to fit the bangles, brass and iron moulds for embossing them, and bamboo pipes for blowing his fire. A bangle, whether glass or lac, is called chúril and the latter variety is also termed lahti ; of these, the thickest, or keeper, which prevents the thinner ones slipping over the hand, is the kangni. The end bangles of a set are band, or larna, and the intermediate ones surka or pahta.

These compressed notes from Mr. Grierson's catalogue are most instructive. Bihár is the Hindi speaking part of the Bengal Province, and the vernacular names which have been given are used, for the most part, throughout North India, with slight variations in spelling or sound. The ornaments described are in use, again, with possible variations, throughout these countries, and the processes of making them are the same everywhere, or almost the same. It is unnecessary to add further descriptive notes, because in almost every instance something has appeared in previous parts of this series of articles which fully illustrates the subject, and it is useless to merely repeat small differences which do not affect the general uses or forms of the ornaments.

Under the head "Marriage," a few notes also occur which bear upon this subject. Presents at several stages are made to the young girl who is to be married, and amongst them are ornaments. Presents are also given to the bridegroom. There is a ceremony of making the bracelets kangan or kankan, one of which is tied to the bridegroom's right wrist, and the other to the bride's left wrist, by a Brahman. These bracelets are made of crushed paddy, of which two or three grains are wrapped up in mango leaves. The bridegroom has a head-dress of talipat leaves, called maur in some parts, and the bride one of date leaves, called mauri, patwasi, or patmauri. After the sacrificial fire has been circumambulated by the bridegroom alone, or by him with his bride, amongst other things, the former applies vermilion to the parting of the bride's hair with a piece of hemp. This is an ornament to her. The bracelets are untied four days after the marriage. Musalmán wedding presents also include a chaplet for the bride, and new ornaments to replace those worn when she was a maiden ; and black powder (missi) is applied to her teeth. Rings are put upon a Hindu child's arms and feet for the first time on the sixth or twelfth day after its birth.

DESCRIPTION OF THE ILLUSTRATIONS IN PART IX.

PLATE 100.—686. A full description of the details shewn is given at the foot of the original picture, and is as follows :—"Explanatory Note. A is a small wooden stool called *Bas*. B is a square brass pot called 'Vrinda-

wan,' holding a small shrub called 'Tulas,' which is considered very sacred, particularly by the 'Wyeshnawas.' C is a small bell called 'Ghanta.' D is a small phial of scented oil. E is a pot called 'Abishaka Patra' or 'Gatti,' and has a conical bottom with a small orifice which discharges a thin stream of water or milk over the idol when the pot is filled with that substance and held upright in an inverted position. F and G are small lamps called 'Niranjani,' in which clarified butter called 'Grutta' or 'Toop' is burnt with small cotton wicks. H is a goblet called 'Pialla' for containing water. I is a small cup for keeping sugar or some sweets called 'Naiwedya.' J is a piece of camphor. K is a loose leaf of the 'Bhagwat-Gitta,' the sacred book of the Hindus. The idol of Shri-Krishna (Vishnu) is placed in front of the devotee, and being on the other side of the brass pot B is not visible. Presented to the British Museum by Prof. S. A. Bhise F.S.Sc. (Lond.). 8th Nov. 1899." It represents a lady, judging from the type of features, dress, etc., from Lower Bengal. It is included in the present series because it shews the ordinary jewellery worn by a lady of some position. Permission was given to copy the original painting and other articles in the British Museum by the Trustees, granted through Sir E. M. Thompson, K.C.B., the Director.

PLATE 101.—687 to 689. The three turban or pagri lifters, "Bartana," are reproduced from Vol. III. (Plate 132) of the "Memorials of the Jeypore Exhibition," published in 1883. They are included in the present series because ivory carvings for personal ornaments, small figures, toys, and similar objects are made in large quantities in Bengal, and especially at Murshidabad and its vicinity. The bartanas are used to ease a tight-fitting pagri or turban. They are said to have been made by a Jeypore man who had obtained employment at Udaipur. Nos. 5013 to 5015 are from the Jeypore Museum Collection. 690 to 692. Three hairpins with most minutely carved heads, from Mandalay in Burma. Nos. 4963, 4964, and 4875 in the Jeypore Museum.

Plates 102 and 103 are reproduced, by permission of the Secretary of State for India, from the "Antiquities of Orissa," by Rajah Rajendralala Mitra, LL.D., C.I.E., which was published under the authority of the Government of India. The numbers in brackets are those of the original work, from which the descriptions are also taken.

PLATE 102.—693 (116). The circlet worn by the female in this illustration is so like a ducal coronet, that it may be mistaken for one from the head of Richard Cœur-de-lion. 694 (115A). This shows a rich crown for a goddess. 695 (109). Remarkable for the arrangement of the hair and the tiara. The former is arranged like three plumes on the top of a helmet. 696 (118). Represents an earring still worn in Orissa, which is called dheuri. 697 (119). An earring is shewn of a similar type to that worn by the goddess in 115A; it is composed of a tulip drop and stud. 698 (120). This earring is known as the karnaphul (karn phul) or ear-flower; it has a pretty tulip drop. Taken from a figure of the boar incarnation in a small temple adjoining the great tower of Bhuvanesvara in Orissa. 699 (122). Ear ornament of pearls and gold plates. 700 (121). A beautiful but inconvenient ornament for the top of the ear, described in the text under the name of tolapatra. 701 (106). An ear-drop somewhat similar to 699. 702 (142). Kartikeya, god of war. The zone on this figure is quite as magnificent as 703, which follows, but its principal pendant is even more elaborate and gorgeous. The figures of Bhagavati (703) and Kartikeya (702) bear on them some rich specimens of armlets and bracelets. The Chandanhāra, or "the garland of moons" (Uriya, "gole"), and the mediæval style of it, is seen in the figure of Bhagavati. It is formed of three massive chains of a diagonal pattern set with stones, and held together in front by a rich and elaborate clasp having a jewelled pendant. From the lowest chain hang a series of bells and pendent chains festooned all round the body. Dr. Rajendralala Mitra tells us that the ornament 698 was a great favourite of Durga, and the famous Manikarnika (tank, shrine, and ghat) of Benares, derives its name from the circumstance, says the legend, of the goddess having, by accident, dropped an ornament of the kind at this sacred spot. No. 696, from the Markanda Tank in Puri, is now known in Bengal by the name of dheuri; it is a shield-shaped disc of gold worn on the lobe of the ear, sometimes with, and sometimes without, a pendant. No. 697, from the great tower, represents two ornaments, a tulip-drop hung from the anti-tragus, and a stud with pearl fringe and pendant, attached to the lower end of the lobule. Of necklaces, the finest specimens are to be seen in figs. 702 and 703. In their lockets, the collets for the setting of precious stones on a gold frame are distinctly indicated. Some of the pendants of the large necklace of the male figure, Kartikeya, appear as if intended to represent tiger's claws mounted in gold, a favourite charm still in use in some parts of India (see p. 93, Part VII.). Fig. 703 stands in a niche in the great tower of Bhuvanesvara; it is 7 feet high, and is made of chlorite. Fig. 702 is also from the great tower, which dates from the middle of the seventh century A.D. These ornaments indicate that the goldsmith's art was in a high state of cultivation at that early date.

PLATE 103.—These ornaments were worn in Orissa 1200 years ago. 704 (99). The chignon in this figure is made to rest on the shoulder, and is tied across by a jewelled band having a pendent star on each side. A fringe of short hair covers the upper part of the forehead, and upon it is set a triangular tiara of jewels. Madras

ayas still wear this chignon on the left side. 705 (105) shows a tiara with the hair entwined with gold lace or embroidered ribbons. 706 (115). A simple turban-like arrangement of the hair with brocaded and jewelled band. 707 (95). From the great tower at Bhuvanesvara. It is generally ornamented with a shield-like boss of gold, and three double strings of pearls or gold chains on the head; it still prevails in Orissa and in some parts of the Southern Presidency. Of ornaments for the forearm the commonest is the *bálá*. In Orissa the *bálá* is replaced by the *khára*, which differs from the former in being flat and not cylindrical. In sculpture the beaded form is the commonest, and in rich specimens has an elaborate boss or crest-like appendage on the top, 710 (129A). It is sometimes double, omitting the crest, 715 (124), or the spaces between the two circlets are widened, or arched, or otherwise developed and ornamented (123A, 125, 126, and 127A). In Calcutta the last is in common use, under the name *paturi*; it is the exact counterpart of the European bracelet. Nos. 128A and 131A (not reproduced) exhibit the well-known conch-shell ornament (*sanká*). On the arm the *bázu*, the *táby*, and the *tád* were, until recently, the leading ornament, and Nos. 128B, 130, and 127B exhibit very choice specimens. Nos. 123B and 124 are two specimens of the *taby* quite different from any worn at the present day, and 129B improves upon 123B by adding to it a fringe of small bells. The most favourite anklet was a chain band fringed with little bells round the feet, or small metal shells filled with shot, which made a jingling sound when in motion. It is called *kinkini*, and is worn by both sexes; modified in 134, where the chain is replaced by hollow tubes filled with shot (*núpura* in Sanskrit). The upper one in 134 is the only anklet now in use (it is called *gújri*, i.e. from Gujarat); may be hollow or fringed. No. 137 and the upper one in No. 138 were confined to Orissa and Telingana, where the dress was short. It was worn by both sexes on one leg only.

PLATE 104.—720. Ring; gold, set with a large sapphire; Bengal. I.M. 3228. 721. Ring, gold; red and green enamel, set with a large emerald; Bengal. I.M. 3227. 722. Ring; gold enamelled, set with a pale ruby; Bengal. I.M. 3232. 723. Ring; gold, mounted with sapphire in form of a bird, with ruby eyes and beak; Bengal. I.M. 3229. 724. Ring; gold wire, with heart-shaped bezel; Bengal. I.M. 3092. 725. Necklace; gold, of three rows, with pale rubies, pearls, emeralds, sapphires, and one large sapphire drop; Bengal. I.M. 3197. 726. Armlet; rosette pattern, with diamonds and emeralds set in gold; Bengal. I.M. 3273. 727. Necklace, formed of gold wire, from which hang rubies, emeralds, and pearls; the centre, a crescent-shaped ornament of gold, set with diamonds and garnets; the tassels are made up of pearls; Bengal. I.M. 3187. 728. Bracelet; plate diamonds set in leaf-shaped gold ornaments. I.M. 3207. 729. Necklace of diamonds in three rows, set in silver, and snap set with large stone; Bengal. I.M. 3192.

PLATE 105.—730. Ear drop; rosettes and hemispherical ornaments, enamelled and set with diamonds in gold, from each of which hangs a large ruby and pearls tipped with emeralds; Bengal; I.M. 3180. 731. Brooch; silver filigree, in form of a flower with four leaves and burnished ball ornaments. Madras or Cuttack. I.M. 3398. 732. Earring, "Kamballah"; crescent-shaped, with pendent fish ornament set with diamonds; pearl drops and beads; Bengal. I.M. 3208. 733. Necklace of two crescents and a fish-shaped ornament set with diamonds, rubies, and emeralds in gold, with enamelled edges, from which hang pendants of diamonds, rubies and pearls; attached to the upper crescent are five double rows of pearls, connected at each end by triangular ornaments of rubies and diamonds set in gold; Bengal. I.M. 3272. 734. Necklace formed of five double rows of pearls, with two crescent-shaped pendants, and a fish of gold inlaid with diamonds and rubies, from which hang rubies, emeralds, diamonds and pearls; Bengal. I.M. 3177. 735. Necklace of two crescents set with diamonds, rubies, and an emerald in gold, and six pendants of diamonds, rubies and pearls tipped with emeralds. Attached to the upper crescent are five double rows of pearls, connected at each end by triangular ornaments of diamonds and rubies set in gold; Bengal. I.M. 3306.

PLATE 106.—736. Necklace, consisting of twenty rosettes of filigree and cut gold ornament; Calcutta. I.M. 3270. 737. Necklace; gold filigree and cut ornament; Calcutta. I.M. 3248. 738. Bracelet; cut diamonds set in a gold chain of arch-shaped links; Calcutta. I.M. 3146. 739. Armlet, one of a pair; gold, set with plate diamonds; Bengal. I.M. 8662. 740. Neck ornament. Floriated scroll of diamonds, rubies, and emeralds set in gold, from which hang nine strings of pearls, with pendants of rubies and diamonds set in leaves of gold and fringe of pearls tipped with emeralds; on each side are two strings of pearls, diamonds, rubies and emeralds set in floral ornament, joined to a spiral band of pearls and stones set in gold, terminating in a serpent's head; Bengal. I.M. 3109.

PLATE 107.—741. Massive anklet of white metal; from Mrs. Herbert Wright's Collection. I.M. 96. 742. Necklace of diamonds, edged with pearls throughout, and central ornament set with small rubies; Bengal. I.M. 3190. 743. Waist-chain, of three rows of gold filigree and cut ornaments, connected by a circular clasp of open-work; Calcutta. I.M. 3263. 744. Necklace, formed of four strings of pearls, pale rubies, and emeralds; with gold circular pendant set with diamonds, central emerald, and a large pearl drop; Bengal. I.M. 3236. 745.

Necklace of twenty-four large pearls, twenty-four sea emeralds, and two large rubies; the long gold cord and tinsel tassels are not shewn; Bengal. I.M. 3206.

PLATE 108.—746. Forehead ornament, Tika; gold, set with large imitation ruby surrounded by plate diamonds; Bengal. I.M. 3196. 747. Ear-drop (one of a pair); crescent-shaped, gold open-work with cut bosses; Calcutta. I.M. 3249. 748. Bangle; blue enamel, with diamonds set in gold, and inner ring of coloured enamel; Bengal. I.M. 3258. 749. Ear-drop (one of a pair); gold, rosettes and pendants of filigree, and chased open-work; Calcutta. I.M. 3179. 750. Earring (one of a pair); with pendants of diamonds set in gold, and pearls and blue beads; Bengal. I.M. 3252. 751. Bracelet (one of a pair); gold wire, with five diaper ornaments of filigree and cut gold; Calcutta. I.M. 3269. 752. Bracelet of three rows of gold beads strung on blue thread; Bengal. I.M. 3240. 753. Brooch; silver filigree, in form of a bird, with burnished scroll and edges; Cuttack. I.M. 3436. 754. Bracelet of silver interlocking bars, terminating with rings for threading; North India, including Bengal. I.M. 1044. 755. Bracelet; silver set with diamonds; Bengal. I.M. 3243. 756. Anklet, consisting of eleven rosettes of chased gold, each set with a cut diamond, alternating with eleven small caskets of chased gold, each lid being set with a precious stone; Calcutta. I.M. 3182. 757. Brooch, butterfly-shaped; filigree and cut gold ornament; Calcutta. I.M. 3271. 758. Armlets, pair of gold filigree, with cut bosses; Calcutta. I.M. 3261.

PLATE 109.—759. Part of a neck-chain; formed of four rows of linked rosettes of filigree and chased gold; Calcutta. I.M. 3299. 760. Hair-pins; silver; with silver filigree rosettes, having three pendants attached, connected by a chain with open-work beads at intervals; Cuttack. Annual International Exhibition, 1872. Length of pins, $1\frac{3}{8}$ in.; L. of chain, $14\frac{5}{8}$ in. Bought, £2 10s. I.M. 997. 761. Girdle (part of); balls of silver filigree linked by chains, terminating in three silver tassels; Cuttack. I.M. 3349. 762. Toe-ring; gold; Bengal. I.M. 2970. 763. Forehead ornament, Tika; silver set with diamonds, rubies, and a pendent pearl tipped with an emerald; Bengal. I.M. 3204. 764. Earring; gold rosette of filigree and numerous ball pendants; Bengal. I.M. 3250. 765. Forehead ornament, Tika; crescent-shaped; gold, set with diamonds, rubies, and one emerald, and seven pendent pearls; Bengal. I.M. 3195. 766. Comb, Naukatten; silver, with nine stones set in gold; Nepal. I.M. 3031. 767. Ornament; fish-shaped; gold filigree; Calcutta. I.M. 3247. 768. Central plaque of arm ornament; gold filigree and cut ornament to represent stones; Calcutta. I.M. 3140.

PLATE 110.—769. Hair-pins; silver filigree; four balls with interlacing band between two hemispherical ornaments; from the top are suspended two drops, and a filigree ball. Cuttack. I.M. 3425. 770. Hair-pins (a pair); silver; double row of beads, surmounted by two rosettes in filigree with two ball pendants, connected by a chain of ball ornaments; Cuttack. I.M. 3434. 771. Bracelet (one of a pair); silver; nine balls covered with filigree rosettes, and three pendants attached by chains; Cuttack. I.M. 3421. 772. Breast ornament; silver filigree; bow-shaped, composed of a band of rosettes and leaves, with small pendants at each end; Cuttack. Annual International Exhibition, 1872. L. $4\frac{1}{2}$ in., W. $1\frac{3}{8}$ in. Bought, £1. I.M. 998. 773. Anklet; white metal; Sarun. I.M. 1868.

PLATE 111.—774. Necklace (part of) of seven rows of pearls; a gold pendant to each row, set with diamonds and emeralds; the ends connected by gold plates set with diamonds and emeralds; Bengal. I.M. 3214. 775. Armlet (one of a pair); gold rosettes set with plate diamonds; Bengal. I.M. 3219. 776. Bracelet; plate diamonds set in leaf-shaped gold ornaments; Bengal. I.M. 3219. 777. Bracelet; white metal; Gaya. I.M. 1045. 778. Necklace; silver filigree leaves with plated sides, connected by beads and ball ornament; Cuttack. I.M. 3377. 779. Armlets (a pair); gold filigree with cut bosses; Calcutta. I.M. 3262.

PLATE 112.—780. The Hindu god Krishna riding upon a composite elephant which is formed of dancing girls and musicians, all of whom wear ornaments of the kind which are in common use in North India. From a drawing by an Indian artist of Jaipur. Krishna, the eighth and most famous of the ten great incarnations of the god Vishnu, is the popular deity of the women. He is described as the Apollo of India. In the legends relating to him he is regarded as a lover of women, and is especially noted for his friendship for and sports with the milkmaids of the land of Vraj, wherein are situated Mathura and Brindaban on the river Jamna, the sites of his infancy and childhood. The Indian artist delights in inventing composite figures of this kind.

LIST OF ILLUSTRATIONS.

100. High-caste Hindu lady worshipping Krishna. 101. Turban lifters and Hair-pins. 102, 103. Reproductions from carvings in the temples of Orissa. 104. Rings, Necklaces, and Bracelet. 105. Ear Ornaments, Brooch, and Necklaces. 106. Necklaces, Bracelets, and Arm and Neck Ornaments. 107. Anklet, Waist-belt, and Necklaces. 108. Forehead Ornament, Bracelet, Brooches, etc. 109. Necklace, Hair-pins, Comb, etc. 110. Hair-pins, Bracelet, Breast Ornament, and Anklet. 111. Necklaces, Bracelets, Armlets, etc. 112. Krishna riding upon a composite elephant formed of dancing girls and musicians.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART X.

EASTERN BENGAL AND TIBET.

The area for consideration in the present article includes besides Eastern Bengal and Assam, the Eastern Himalayas, with Nepal, Bhutan, Sikhim, and parts of Tibet. According to Whitaker's Almanac for 1908, the province of Eastern Bengal and Assam was formed on October 15th, 1905, by the addition to Assam of fifteen districts of Bengal. Assam itself had been made into a separate administration in 1874 out of certain Bengal districts, most of which had been ceded by Burma in 1825. The latter is divided into the Surma and Brahmaputra Valleys by a range of mountains. The total area is 106,130 square miles, and the population numbers 30,961,459, of whom 58 per cent are Mohamedans and 37 per cent Hindus, speaking a great variety of languages, of which Bengali and Assamese are the principal. The chief city is Dacca, an old Mohamedan capital.

The varieties of races and the differences of religion, as well as the geographical position of the country, make it peculiarly interesting in relation to such questions as dress and ornaments. In addition to the ordinary Mohamedan and Hindu population, there are numerous hill tribes, some with Burmese or Chinese, and others with Tibetan affinities, for which reason Nepal and the Eastern Himalayas are also included in this number. The relations with Burma will, however, more properly come within the scope of the next paper.

The only important centre of the province, as regards the manufacture of ornaments, is Dacca, which is noted for its shell work and filigree. For some time it was the capital of the representatives of the Moghul power, some of whom were men of taste and, as such, patrons of art and luxurious manufactures, as, for example, the well-known fine muslins with which the name of the city is perhaps most popularly identified. The present Nawabs of Dacca are, however, not connected with the Moghuls. Dacca, the capital of the new province, had, in 1901, a population of 90,542, or 8,221 more than in 1891. It was the Mohamedan capital of Bengal in the seventeenth century, having been first selected as the seat of the Nawabs in 1610, but it decayed after the removal of the Court in 1704 to Murshidabad by Murshid Kuli Khan. It revived late in the eighteenth century, when its reputation for fine muslins was won. At the close of that period the annual investment in these beautiful textiles amounted to a quarter of a million pounds sterling; but in 1813 the value of the private trade had fallen to £20,000, and five years later the Commercial Residency of the East India Company was closed. The prosperity of the city has never recovered from that blow; but, now the fact that it has become once more the capital of a province, and its favourable position, which commands the river systems of the Ganges, Brahmaputra, and the Meghna, ought to lead to its revival. The marvellous delicacy of touch of the artisans, as shewn in the weaving of most delicate fabrics, has taken another form in the manufacture of beautiful filigree work, which was perhaps brought from Orissa. It is chiefly renowned in the present day for that art and other forms of silver work, as also for shell carving, in both of which crafts the people work in their own homes and on their own account, instead of on advances from merchants, as in the case of weaving, etc.

Mr. F. B. Bradley Birt, I.C.S., in his "Romance of an Eastern Capital" (1906), observes that "Vague rumours of buried treasure still linger round the long-deserted site [Vikrampur, capital of the ancient kingdom of Vikrampur, which is near Dacca], and it is a fact that, less than a century ago, a ryot [peasant] ploughing his field close by, came upon a magnificent diamond worth seventy thousand rupees, which, doubtless, in its day, had shone in the palace of Ballal Sen," an ornament of the Sen dynasty of Bengal rulers, perhaps about the time of William the Conqueror of England.

Tavernier, who visited Dacca in 1666, notes that "to Bhutan, Assam, and Siam went coral, amber, and tortoise-shell; to Nepal, and shell bracelets." Tavernier presented the Nawab, Shaista Khan, the uncle of the Emperor Aurangzeb, with a jewel consisting of a beautiful emerald. Murshid Kuli Khan, the Dewan of Bengal, in 1701 sent the same emperor, amongst other things, filigree work of gold and silver, and wrought ivory from Dacca.

Ralph Fitch, an envoy of Queen Elizabeth to the Emperor of China, visited Eastern Bengal. He describes the inhabitants as rich and prosperous. "The women weare great store of silver hoopcs about their necks and armes, and their legs are ringed with silver, copper, and rings made of elephants' teeth." At Sonargaon there lies the tomb of Pagla Saheb (madman), who, according to one tradition, vowed vengeance against all thieves; and catching all whom he could, he nailed them to a wall and himself cut off their heads. Then, stringing the

heads together like a necklace, he threw them into an adjoining *khal*, which has ever since been known as Munda Mala—the necklace of heads. Shujat Khan, the general of Islam Khan, the first viceroy, who founded Dacca about 1608, took in triumph into the town a crowd of elephants and a howdah full of jewels as the spoils of war. Almost nothing remains of the Moghul buildings of Dacca, and those of the English, French, and Dutch factories have entirely disappeared.

The ornaments shewn on the first plate of this number of the Journal are taken from a small album illustrating "a few pieces of Oriental jewellery from the Dacca Collection, some of which are quite unique, while others are of historical interest." The album was prepared for H.H. the late Nawab of Dacca by Messrs. Hamilton & Co., of Calcutta and Simla, for presentation to his guests as a souvenir of their visit to Dacca, and the reproductions are made from a copy kindly lent by Mr. C. Bolton, C.S.I., late of the Indian Civil Service, and for permission to republish them the author is much indebted to His Highness the present Nawab, which was accorded through Colonel Hodding, C.I.E., his chief manager. Full descriptions of these specimens of sumptuous jewellery will be given at the close of the number.

The title of the present Dacca Nawabs was bestowed at first by the British Government in 1874 as a purely personal distinction upon Khaja Abdul Ghani Mir, grandfather of Nawab Salimullah. The founder of the family, Khaja Abdul Hakim, was born at Kashmir and sought fortune at the Imperial Court. When the Moghuls decayed, he went into Sylhet and there established himself as a trader, with success. In the next generation the family removed to Dacca and gradually acquired large landed property there and in Barisal, Tipperah, and Mymensingh. Abdul Ghani reached the highest dignities and honours, and became the wealthiest and most influential Zemindar in Eastern Bengal. He placed all his resources at the disposal of the Government at the time of the Mutiny, and was much renowned for his enlightenment and liberality. His title was made hereditary in 1877, and he died in 1896. His son, Khaja Ahsanullah, succeeded and worthily carried on the family traditions. He was made K.C.I.E. in 1897, and died in 1903, being succeeded by his son, Khaja Salimullah Bahadur, C.S.I.

The subject of filigree work has already been prominently brought forward, so that little remains for notice, except that nowhere in India is the art practised with greater success than in Dacca. The delicate work is done mostly by boys. As already asserted, this art is of very ancient origin, and it seems to have been practised all over the Eastern Hemisphere, as well as about the Mediterranean Sea. According to the "Imperial Encyclopædia of India" (1907 edition), Cuttack has for many years been famous for it, and it "has also attained a footing in other places, amongst which Trichinopoly, Dacca, Rangoon, and Jhānsi may be mentioned."

In the Imperial Institute Handbook to the Indian Art Metal Work Exhibition of 1892, the writer of these articles drew special attention to a number of beautiful objects in gold and silver from various places, and especially to some gold plate which had belonged to the great Lord Clive, and which had been lent by his descendant, the Earl of Powis, Viscount Clive. It was there remarked that the filigree articles "are of exquisite manufacture; but, although probably made in India, they are in form obviously suggested by European originals." Col. J. H. Rivett-Carnac, C.I.E., reproduced in No. 77 of the *Journal of Indian Art and Industry* for 1902, some fine specimens of filigree plate from Lord Powis' collection and of other examples from that of General Carnac, one of Clive's lieutenants at Plassey and afterwards Commander-in-Chief in India. The author is inclined to think they were of South Indian manufacture. The following is an extract from Babu T. N. Mukharji's "Art Manufactures of India," published in 1888, and quoted in the Institute Handbook, which probably gives a fair account of the processes of manufacture in most parts of the country. He says: "It is made in the same way as the jewellery, and is of pure silver with one part of lead. It is then cast into bars or sticks by being run into moulds. The next process is to beat the silver into plates, which are then drawn into wire. Patterns are then formed by taking the wires one by one and carefully arranging them on a sheet of mica, on which they are fastened by a peculiar cement. Thus held, the different parts are then united by soldering. The last process is that of cleaning and finishing, which gives the Cuttack work such a delicate snowy appearance."

The following extract from a translation of one of the works of a famous mediæval jeweller shews that in Europe the results were not very different from those of India. In both countries, and at both periods, the work required the utmost patience, much skill, and good taste—qualities which make filigree more real and more interesting than most of the machine types of ornament of our own time. Benvenuto Cellini tells us of "work in filigree, an art, though the least beautiful of many beautiful arts, still very beautiful for all that. . . . Piero di Nino was a goldsmith who worked only in filigree, an art which, while it affords great charm, is not without its difficulties." The peasant folk of the plains got "made for their wives a sort of velvet girdle with buckle and pin." These girdles "were all wrought in filigree with great delicacy and fashioned in silver of excellent setting." Chapter II. of

Cellini's Treatise on Goldsmithing (Ashbee's translation) is "On Filigree Work," which is applied to innumerable purposes, from "ordinary every-day things and then" to "such other things as will make a man's mouth water. Amongst these were buckles and pins, crosses, earrings, small caskets, buttons, charms, and necklaces." He describes how a magnificent bowl of filigree, set with sprays and enriched with coloured enamels, was made for the French king. Chapter III. is on the "Art of Enamelling," which was done very much in the same way as it is now at Jaipur.

Of pearls and shell carving (the latter the other great Dacca craft), we read:—"Pearl and chunk fisheries are important in the extreme south of India, and to some extent in Burma also. The supply from these does not completely meet India's demands, and from three to four lakhs worth are annually imported from Africa into Bombay and Bengal. The conch shell is cut into bracelets, armlets, charms, table-napkin rings, brooches, and the like. In Eastern Bengal, and more especially in Dacca, the sankhari, or shell carver, is by no means an insignificant member of the artistic community. Shell bracelets, etc., after being carved, are coloured by lac melted into the sunk portions of the design. The industry is practically confined to Bengal." A further description of the conch shell has already been given in Part IX.

Reference has been repeatedly made to the connection of personal ornaments with religion. The relationship is most important in the case of Hindu men, whose bodies are often stamped with sectarian marks, which are made with brass seals, and who in every class of society use rosaries. Women and children, for the most part, shew their religion (or perhaps one would be more correct in writing, their superstition) by the use of amulets, which are contained in cases or receptacles, which are often highly ornamented and valuable.

Nos. 1 to 9. Examples of brass seals, or *chhāps*, which are chiefly made for the followers of Vishnu. They are obtained in the vicinity of the different shrines of that deity, who is the second person in the great Hindu Trinity, and of his incarnations or minor forms. They are usually dipped in sandal paste, and impressions are made of them on the forehead, arms, breast, and even the cheeks of devotees, and occasionally they are made red-hot and so applied to the skin. For example, at Dwarka, the place in Gujarat where Krishna, the Hindu Apollo (the most popular incarnation of Vishnu, especially among women), died, pilgrims return home with a lotus (lily) mark on their arms. It would be tedious to describe all the varieties. Some represent the shankh, or shell; others the chakra, or quoit; others the gada, or mace of Krishna; and many his footmarks, or *charanpadaka*. These marks are applied in the hope that those who wear them may be carried direct after death to Vaikunth, or the Heaven of Krishna or Vishnu. Every one who is acquainted with Hindus will realise the fact that such marks are held to have a decorative effect; and especially in women, that they assist in producing, with their jewellery, that *tout ensemble* which differentiates the Hindu woman from all others of her sex.

1. The sectarian mark used by followers of Vishnu; called *Gokūl sampradaya*, the shankh (shell). 2. The chakra or quoit; mark used by followers of Krishna, the eighth great incarnation of Vishnu. 3, 4, and 6 also show the shell, or shankh, besides inscriptions. No. 8 is a form of the shell, and 7 and 8 bear inscriptions only. 10, 11, 12. Thin copper bracelets worn by Jogis or Sivaite ascetics. They are curved flattened bands covered with embossed figures representing the god Shiv or Mahadeo, the third person of the Hindu Trinity, or his emblems. From one side of each projects his principal symbol, the lingam, with his vehicle, the bull or Nandi, in front of it, and his wife, or his Shakti, behind; 10 and 12 are narrow; 11 is wide. 13. An embossed copper ornament, or badge, which, when strung on thread, is worn on the upper arm by devotees who revere Hanuman, the monkey god, the devoted servant of Rama, the seventh great incarnation or avatara of Vishnu, the deified ruler of Ayudhya or Awadh (Oudh), whose story forms the subject of the Ramayana, one of the two great ancient epic poems of the Hindus. 14. Arm badge of brass, similar in use and general form to 13. In the centre is represented the Hindu goddess Devi, Parvati, or Kali, the wife or Shakti of Shiv; and on smaller plaques round the central one are various emblems, such as the lingam of Shiv, holy feet (taking the place of footmarks), and the god Ganesh, son of Shiv and Parvati, who is invoked at the beginning of all acts.

Rosaries.—The universality of the use of rosaries in order to help the devotee to make a formal record of the prayers he addresses to the Deity, or to assist him in telling off the names, titles, or attributes of the Almighty, is well known. Christians of the older schools, Buddhists, Mohamedans, Brahmanical Hindus, and Jains all use them. In No. 6 of the Agricultural Ledger of 1906 there is a paper on bead chains and rosaries by Mr. E. F. Vieux, Assistant Curator of the Indian Museum (Industrial Section) in Calcutta. He remarks that "bead chains are made in India from many materials, and worn by all classes of people out of religious or superstitious motives." He gives the following list of such articles, which are now in the Indian Museum. The descriptions are also taken, in the main, from his account:—

Ægle marmelos: Bael or Bel fruit tree. Necklaces of from 255 to 300 small pieces of the wood cut to resemble seeds worn by "Shibas" in Orissa. Worn by Sudras generally as emblems of fertility and increase.

Cocos nucifera: cocoa-nut palm; 288 seeds, worn by "Boislaabs" or worshippers of Vishnu. Made from the shell. *Coix Lachryma Jobi*: Job's tears. There are three varieties—*C. typica*, used by Chins for rosaries; *C. monilifer*, used by Burmans; *C. stenocarpa*, used by Kachins apparently chiefly as an ornament. *Corypha umbraculifera*: fan palm. The fruit or nut is carved into beads to resemble Rudraksha seeds. *Elæocarpus ganitrus*: the Utrasum bead tree or Rudraksha. Worn by the followers of Siva in order to obtain admission into Kailas, the heaven of that deity. They are in very common use throughout India. There are other varieties, as *Elæocarpus lanceolatus*, smaller Utrasum beads, said to be obtained from Java; and *E. tuberculatus*, from South India and Burma. The usual necklace is made up of 108 beads, which, Mr. Vieux says, represent the 108 names of Vishnu; or, to a Buddhist, the 108 symbols on the sole of Buddha's foot. It is quite impossible here to go into this somewhat lengthy subject. It may be noted, however, that Hindus consider the number 108 to express great respect; for which reason it is customary in correspondence, at least in North India, to append to the name of the person to whom a letter is sent the words "ek sau athji," or the name 108 times repeated. These seeds are often strung and worn either as necklaces or rosaries alternately with gold balls or pieces of red coral, or with round buttons made of white corded silk. In some beautiful examples the beads are set in cups of gold filigree or enamel. *Ocimum sanctum*: the tulsi, or sacred Basil. The beads are made of the woody stem of this most sacred plant, which is especially revered by the followers of Vishnu and of his incarnations, particularly Krishna. The museum specimens contain 80, 108, and 109 beads respectively. Amongst the numerous specimens which have been collected for the purposes of the present work, many contain a still smaller number of beads for use as necklaces or bracelets, which however are also employed for counting prayers, etc. Small rosaries are sometimes used by religious Hindus, who turn them in an L-shaped bag which covers the hand. This is termed a *gao mūkha*, or cow's mouth, to correspond with the mouth of the sacred animal, in which, theoretically at least, it is a very holy act to place the arm when saying prayers. This bag is worked in Benares with religious emblems and representations of deities. *Putranjiva Roxburghii* (Joti or Putanji mala): stones of the fruit strung as rosaries and necklaces for Hindu devotees, or Brahmans and children to keep off evil spirits. In addition to the above are rosaries made of the vertebræ of a snake, and of agalmatolite or pagoda stone, such as is found in China. Other necklaces mentioned by Mr. Vieux occur in the writer's list.

It will be noted that many of the examples, although there is generally some idea of ornament associated with them in addition to their religious use, are far from being decorative. It is different, however, with such rosaries as are described by Maharaja Sir Sourindro Mohun Tagore, in his "Mani-Mala," or Treatise on Gems, a large work in two volumes, which he wrote as far back as 1879. He tells us that "The rosary should be composed of pearls, coral, rudraksha, or crystal, or the names should be counted on certain finger-joints. . . . A rosary of gold or gems is a hundred times as auspicious as any other," and "The man who wears rudrakshas, together with pearls, coral, crystals, silver, cat's-eyes, and gold, propitiates Mahadeva" [Siva]. Again, "The sapphire, pearl, ruby, cat's-eye, and diamond go to make up the Vaijayanti rosary." In appendices to his work, he also gives us particulars of Mohamedan rosaries, and the views of jewellers of many countries and religions, as well as of the Jauharis, or modern Hindustani jewellers, which are traditional and eclectic and the result of practical experience. According to the latter, there are eighty-four "sangs," jewels, or stones. He observes that gems and jewels are in less use among the people of Afghanistan, Turkestan, and other countries in Central Asia than among other nations of Asia, in consequence of which there is no work on the subject in Pashtu. Only virtuous persons have the right to the use of jewels in Kabul! As regards rosaries, a favourite stone, which is used for beads for counting prayers, is the sang murshad, a rosary of which costs from Rs.200 to Rs.250. A rosary of káhárba, a yellow stone, is also used. Solemani or agate beads have the power of keeping off earthly woes. Coryat, the traveller, quoted in "Purchas' Pilgrims," tells us that the Moghul emperor, Jahangir, wore "eight chains of beads, every one of which containeth foure hundred; they are of pearle, diaments, rubies, emeralds, lignum, aloes, esher and corall. At the upper end of this jet stone are placed the images of Christ and Our Lady graven in stone. He turneth over his beades, and saith so many words, to wit three thousand and two hundred."

The Arabic words for the rosary are tasbîh and subha. Tasbîh is the act of praising God by repeating the sentence "Subhân-alláh" ("Glory be to the Lord"). According to the Rev. F. A. Klein, in "The Religion of Islam" (1906), besides the ordinary prayers, "prostrations and petitions, the Muslim who would reach a high degree of perfection and acceptance with God, is recommended to engage in certain additional devotional exercises called Wird, reading out a portion of the Korán, chiefly in the hours of night." Thus, after "the obligatory prayer of dawn, he remains sitting in the mosque, meditating and repeating certain petitions and praises a certain number of times (3, 7, 10, 70, 100 times), counting them by the rosary (subha) and reciting portions of the Korán." This is the first of the seven day wirts, and there are five at night.

On different days certain prayers are commended, as on Sunday night, when he performs twenty rak'as (prescribed rounds of prayer and praise), reciting the Fātiha, or first chapter of the Korán in each, repeating "Say God is one" fifty times, and "I ask for pardon" one hundred times. It will be seen, therefore, that there is much need for a rosary, especially as the exact performance of the ritual is, for the Mohamedan, of the utmost importance, any omission of an obligatory part of prayer making it invalid, so that it must be performed over again. God is said to have "ninety-nine most excellent names," such as Almighty, Power, Wisdom, Eternity, Mercy, etc., which are given in a book on the names of God, quoted by Klein and the Rev. W. St. Clair Tisdall, in his "Religion of the Crescent." These may be recited with the aid of the rosary. According to Sell, Musalmáns pay the greatest respect to an odd number. A tradition says "God is odd; He loves the odd." It is considered unlucky to begin any work, or to commence a journey, on a day the date of which is an even number. It is not surprising, therefore, that the beads on the rosary are odd in number.

The "Hindu Castes and Sects" of J. N. Bhattacharja, M.A., D.L., President of the College of Pandits, Nadiya, contains many references to this subject and on ornaments, etc. "The Adhikari or Vaishnava Brahmans of Orissa are known by the necklace of basil beads, which they wear in addition to their sacred thread." Of the Brahmans of Southern India he writes: "The Sivites paint three horizontal lines of white colour on their forehead. The Vishnuvites have perpendicular lines of red, black, or yellow colour painted on their foreheads between the upper part of the nose and the scalp. Some of the Vishnuvites of the Deccan are regularly branded like cattle, either only once when they are first initiated in the privilege of the Manka; or from time to time, whenever they are visited by their spiritual preceptors."

The most important military caste in the extreme south of India is that of the Maravans. Both sexes of them wear such heavy ornaments on their ears as to make the lobe reach the shoulders.

A very considerable number of the great Indian bankers and jewellers are Oswals (Baniyas of North India), and Colonel Tod cannot be very far from the mark in observing that half the mercantile wealth of India passes through their hands. The majority of them are Jains. Panna Lal Johori, the leading jeweller of Bombay, is a Srimal Baniya. The legitimate members of the caste are all Jains. According to Tod, the Oswals were originally Rajputs. "The most well-to-do persons among the Kamars (iron workers) are those who have given up their caste profession, and practise the art of the goldsmith. . . . The position of the goldsmith in the Hindu caste system is not the same in all the provinces. Not being expressly included in the Navasayaka (the nine clean Sudra castes), he is, in Northern India, generally regarded as somewhat unclean. But it is suggested that he comes within the division called Karmaha, and the best Brahmans will not sometimes hesitate to take a drink of water from his hands. The position of the Sonar in Behar, N.W. Provinces and Panjab, is similar to that of the Shakra or Swarnakona of Bengal. In the Panjab, the Hindu Sonars take the sacred thread, just as most of the other Sudras do. In the extreme south of the Indian Peninsula, the goldsmiths do not form a separate caste, but are included in the group called Kammallar, whose sub-sections practise five different kinds of handicraft, viz., work (1) in gold and silver, (2) brass and copper, (3) iron, (4) carpentry, (5) sculpture. The corresponding group of castes in Mysore is called Panchvala. The goldsmith sections in Mysore are called Akkasala (Arkasala) or Agasala. The Agasalas are recognised by the other Panchsalas as the head of the clan. In Telinguna there is a similar group of castes called Panchalam Varlu," an account of which is also given in this chapter. "In the Central Provinces there are two classes of goldsmiths called Sonar and Panchallar. They take the sacred thread at the time of marriage, and are regarded as clean castes. The goldsmiths are a very intelligent class—perhaps a little too sharp. They usually practise their hereditary profession, and as it is very lucrative, they very seldom give a liberal education to their children in order to qualify them for a more ambitious career."

On Dr. Bhattacharja's remarks on the sharpness of the Sonar, the following may be quoted:—The Rev. C. Swynnerton, in his "Legends of the Panjab," tells an amusing story in relation to the bad reputation, as a class, of silversmiths for mixing an undue quantity of alloy in the silver of their customers. One of these men promised to give his mother a bangle of pure silver, and in due course he made it, put it by, and went to bed. But he could not get a wink of sleep, being in torment on account of his folly in being so disinterested. At last he could not stand it, got up, and remade the ornament with the usual amount of base metal. His conscience being thus purged of offence, he returned to his couch, and in an instant was asleep.

With regard to the Panchanams, the learned Pandit says they claim to have a higher status than the priestly Brahmans, but the other castes regard them as unclean. Formerly they were not allowed to wear shoes, or to carry umbrellas with them, or to ride in a palki, even at the time of marriage. The profession of the goldsmith is practised by the Kansali section. They have generally little education. In Shekhawati, or North Jaipur, I found that the carpenters or wood-carvers worked indifferently, according to the demand, in wood, stone, or metal, including gold.

The Gejjegoras are the makers of the small bells worn by dancing women round their ankles in Southern India. This is one of the numerous illustrations of sub-division of labour. The Sankha Baniks of Bengal (conch shell merchants) have as their "chief business the manufacture of the shell bracelets which the poorer Hindu women of East Bengal wear for ornamental purposes, and which even the richest Hindu ladies have to wear at the time of their marriage and certain other auspicious occasions." They are found in only a few of the large towns of Bengal. Their profession was never a very lucrative one, and it has lately been injuriously affected by the introduction of glass bracelets, which are now in fashion among all classes of Indian women. The glass bracelets are very cheap, and they do not lose their lustre by use like the shell ornaments. I have seen baskets full of these glass rings in the river steamers in Eastern Bengal.

Brewers, Tadi-drawers and sellers, Telis, Luniyas (salt manufacturers), Chumars (leather workers), Muchis (basket makers), etc., belong to the unclean Sudras. The Shanars and Illawars of South India are identical in caste. Socially these tribes are treated with great ignominy. Their women were, until recently, not permitted to wear clothing above their waist, or to wear shoes or golden ornaments. The clean agricultural castes are Karnas, Kunbis, Malis, etc. The Malis are supposed to receive their name from the Sanskrit word "mala," which means "garland." This applies, it seems, more correctly to the flower-supplying Malis, who live in the large towns near the public shrines. Flowers, garlands, leaves of basil, and the wood apple are indispensable to every Hindu for the worship of his god, and, if he has no garden, are supplied by the Mali. The Malis of Bengal also manufacture tinsel for the decoration of clay idols, and the tinsel crowns which a Hindu has to wear at the time of his marriage.

"The Goalas (cow-keepers), in some parts of the country, wear a necklace of beads like other Nava Shayakas. But it is very unusual for a man or a woman of the cowherd caste to be initiated in the Mantra of any sect, and, that being the case, they neither say any prayers nor count beads. The females of the cowherds (Kadu Gollas) of Mysore do not, on the death of the husband, remove or break the bangles worn at the wrists," so there are exceptions to the almost universal Indian rule. The Pandit speaks of the Sivite cult as "abomination worship." The Grihasta Gossains wear garlands of Rudraksha. The Sivite Sanyasis (an ascetic order) carry various articles indicative of their having visited the great Hindu shrines in the different parts of India. One of these is an arm-ring of iron, brass, or copper, having the images of various gods carved on its sides, and indicating that the wearer has visited one or other of the great shrines of Pasupatinath, Kedarnath, and Badarinath on the Himalayan slopes. A smaller ring, obtainable at the same places, would be worn by the Sivite Sanyasi as a part of his Rudraksha garland. Those who have visited the shrine of Kali at Hingalaj in Beluchistan wear necklaces of little stone beads called thumra, and adorn their hair by a metallic substance called swarna makshi (lit. golden fly). Similar beads are obtainable also at the hot springs of Manikarnika on the Himalayan slopes, and are worn by Sanyasis who have visited that shrine. A pilgrimage to Rameshwara, in the extreme south, is indicated by a ring of conch shell worn on the wrist. The Kanpat Jogis (mendicants) are distinguished by their earrings and certain emblems which are tied to their necks by woollen threads (usual surname Nath). Eklinga in Mewar is one of their shrines. Other places sacred to them are in Peshawar, Hardwar, and Gujrat.

The goddess Kali has for earrings two dead bodies; she wears a necklace of skulls, and her only clothing is a garland of men's skulls. One of the things churned out of the ocean in the tortoise incarnation was the jewel Kaustava, supposed to be the same as the Koh-i-nur. The Ramanujites use necklaces and rosaries of basil wood, though not to the same extent as the other Vishnuvites. The Chaitanites, a very spreading sect, originating in Nadiya, wear necklaces and use rosaries of basil, and imprint daily on their arms and breasts the names of their deities with engraved metal stamps immersed in a solution of gopi chandan, or sandal paste. Painting the body and telling beads are all that a devout Chaitanite requires for his worship. The Swami Narayan sect of Gujrat use two rosaries of basil stems, one for Krishna, the other for Radha. The only visible sign by which the Sikh is distinguished is the iron ring which he wears on his wrist.

Romesh Chandra Dutt, in his "Ancient India," states that the Rakhi string bracelet which friends distribute to friends, and sisters send affectionately to their brothers, is a bracelet which is intended to save from harm and evil proceeding from serpents. Megasthenes says "that, in contrast to the general simplicity of style, they [the Hindus] love finery and ornament." Another author notes that "The five classes of artisans—the carpenters, goldsmiths, blacksmiths, braziers, and masons, well known in Southern India as Pancálar or Kammálar—regarding themselves as the real Brahmans and as the descendants of the divine artificer Visvakarma, call themselves Visva Brahmans."

Lady Nugent (wife of Sir G. Nugent, Commander-in-Chief in India from March, 1811, to December, 1813) in her Journal, describes her visit to Mani Begum, widow of Mir Jaffar, who was then, it was said, about 96 years old. She wore magnificent diamond bracelets on her arms, and in her ears were large emeralds and

pearls. Her fingers were covered with rings; her feet were bare. She presented Lady Nugent with half a dozen necklaces of silver fruit and flowers. "She took great pains to select (from some little gold baskets) those she thought best, to bestow upon me, and at length ornamented me with no less than seven, sticking bunches of the same kind in my ears, etc., till I was all covered with finery."

Numerous references have already been made to Tibet and Central Asia. To these may be added the following. Sir Thos. Holditch, in his "Tibet the Mysterious," refers to the dress of the women of the Tibetan tribes, who lead a semi-pastoral life. "The women wear their hair in a great number of little plaits, falling over the shoulder like a cloak and reaching below the waist. Down the middle of the back is fixed a broad band of red, green and other coloured stuffs, on which they sew any ornamental knick-knack they may own. So far-reaching is fashion in the Asiatic Highlands that women may be seen, very similarly dressed, sitting in rows at the annual fair at Sipi, near Simla, waiting for matrimonial engagements. Their clumsy ornaments of silver and turquoise are a source of much competition amongst the smarter ladies of Simla society. So powerful is the love of coral ornaments, that it was only when a present of these was made to the wife of a suspicious official that one of our most famous native explorers could overcome the difficulties which impeded him." He presents us with a portrait of a Tibetan Thachan (princess) in full dress. She wears an enormous erection on her head, which is ornamented with strings of rude beads and ear ornaments of turquoise plaques and long pendants, besides necklaces of beads and silver or gold, and amulets. Sven Hedin tells us that a Tibetan Governor's escort carried swords with silver-mounted scabbards decorated with coral and turquoises, silver "gavos" or cases for "burkhans," that is, little images of Buddha; bracelets and rosaries; and in the long plaits of their hair, parti-coloured ornaments.

Mr. W. Crooke, in his "Things Indian" (1906), has a few notes on Jewellery. As many of these refer to Bengal, they are included in this article. In common with other observers, he thinks it "probable that the desire for protection by means of an amulet or talisman preceded that of personal adornment. The amulet took the shape of fruit or flowers, sacred grasses, animals' claws, and so on; and much of the rudest peasant jewellery is modelled in imitation of such things. . . . The parts of the body chosen for protection were those exposed to demoniac influence." These parts, however, happen to be the most convenient for attaching ornaments. The holy flower and leaf, later on, "were supplemented by representations of other powerful protectives—the sun, moon, cobra, tortoise, etc. . . . The savage type appears among the Nágas of Assam, who wear earrings made of the tusks of the wild boar; a neck-collar of goat's hair dyed scarlet; armlets of brass, ivory, or plaited cane, prettily worked in red or yellow. Their kinsmen, the Gáros, wear a peculiar ornament of brass plates joined by a string, a sign that the wearer has killed his man in battle. The Chins even use telegraph wire for earrings."

Mr. Crooke notes that "Captain Sherwell states that the ornaments of a fully-equipped Sántál belle consisted of two anklets, twelve bracelets, and a necklace, weighing in all 34 lbs. . . . A Garo woman of Assam was found wearing earrings of 16 lbs. weight, which were supported by a string tied over the top of her head, the friction of which had quite worn away her hair. In the neighbourhood of Benares and Patna, the weight of their bell-metal anklets gives the girls a peculiar shuffling gait. The jungle tribes of Matherán, in West India, make collars, anklets, necklaces, and girdles of grass, which are the prototype of the modern gold-wire jewellery. The Kyoungtha woman of the East provinces has large, truncated, hollow silver cones in her ears, which are used as flower holders. Iron has now passed out of general use, but the habit of wearing it survives in the single iron bracelet worn on the left wrist by every married woman as a mark of wedlock, and as a protective against ill-luck to her husband. Richer women now encase the iron in a sheath of gold. . . . Up to quite recent times, no Hindu woman in Bengal considered herself pure unless she wore conch-shell bracelets. They were assumed after a special religious rite, the bracelet being honoured by an offering of vermilion, sacred grass, and rice. The habit of wearing these is now passing into disuse; but a pair still forms a part of the bride's dowry, as ivory bangles do in the Panjab. . . . Gold should not be dishonoured by being worn on the feet, except by those of royal blood. Thus the Maharána of Udaypur wears thick gold bangles on his ankles, but no one outside the palace is allowed to wear such ornaments. . . . In the Burmese Court the use of anklets of gold was forbidden to all children save those of the royal family."

Mr. Crooke quotes the following from Mr. Val Prinsep, who describes the Maharaja of Kashmir as wearing "a rich turban, with a plume of heron's feathers, not many, but long. On one side hung a ruby, uncut, as big as a walnut; on the other, a diamond as large; in the middle, an emerald like a heart, much bigger. His staff was bound about with a chain of pearls, rubies, and diamonds drilled. About his neck he wore a chain of three strings of most excellent pearls, the largest I ever saw; above his elbows, armlets set with diamonds; and on his wrists, three rows of several sorts; his hands bare, but almost on every finger a ring."

Lady Dufferin thus writes of the jewellery of a Nepalese princess: "It consisted of a diadem worn on the forehead so as to frame the face. It was an arrangement of flowers and leaves in magnificent diamonds, with large bunches of grapes in emeralds, pendent just behind the ear, where the wreath ended. I never saw anything at all like it, and there were emerald flies settling on the flowers, which repeated the colour very cleverly. On her hands she wore English dog-skin riding gloves, and over them enormous diamond rings and bracelets."

Crooke refers to "the chipped pieces of pure gold strung on red silk, which is the finest archaic jewellery in India, made in the highest perfection at Ahmadabad and Surat: the beaten silver of the Gonds and Himalayan tribes, which in ornamentation resembles the Celtic type; the silver filigree of Cuttack, done by boys, whose sensitive fingers and keen sight enable them to work the fine silver thread; the beaten gold Swami work of Madras, of the purest Hindu style; the fine gold chains of Trichinopoly; the crude silver, ornamented with turquoises, from the Himalayas; and the superb repoussé work of the Nepal Valley."

Crooke has a long article on the rosary, which "is universal among Hindus, Buddhists, and Musalmáns." He thinks it was originally invented by the Hindus, passing from them to the Buddhists and Musalmáns, and that it was probably introduced into Christianity during the period of the Crusades. Hardly any substance in India is not used for beads. Each material has a specific purpose. One rule lays down that the beads for worship of any of the goddesses should be coral; for Brahma, pearls are used; for Shiva, the Rudraksha seeds. These latter are usually said to be the seeds of the *Elæocarpus ganitrus*, but other plants are said to furnish them. In the Panjab the name seems to be applied to seeds of the jujube tree, which have different numbers of facets. Celibate Jogis (ascetics) wear beads with eleven facets; those who are married with only two; and those which are sacred to Hanuman have five. Saktas, or goddess worshippers, have rosaries of dead men's teeth; fakirs often carry rosaries of snake bones. The numbers of beads vary. Sivaites wear 32 or 64; Vishnu worshippers, 108; Tibetan Buddhists, 108 (the extra eight being to make up for breakage or omissions, according to some). The Ariths of Bengal use a string from the elbow of 27 beads, a wristlet with five, and strings of three beads hanging from each ear. Sikhim lamas use onyx, turquoise, lapis lazuli, glass, amber, and wood, especially the yellow berberry and sandalwood. Some Indian sects tell their beads in secret, as their rosaries are hung in little bags, such as the embroidered L-shaped one, which, under the name *gao mukha* (cow's mouth) is made at Benares. Amongst Musalmáns, old men and women use the rosary. The Shiah sect use beads made of the earth from Kerbela in Meshed; the Sunis, one of a dark stone. Fakirs (Musalman devotees) prefer glass of various colours, yellowish stone, amber or agate.

"The finest pearls in the country are said to be those of the great necklace which is an heirloom in the family of Scindiah. The Wá women of Burma wear only their jewellery in their villages, and have no hesitation in appearing thus before strangers." As proof of the reaction against Hinduism not long ago, the Santál women broke their lac bangles, abandoned the use of foreign cloth, and went back to their home-made calicoes. The Abor women wear, from a string, a row of shell-shaped embossed pieces of bell-metal, and the Kachins of Burma hang from their belts a double row of cowry shells. These appear to be survivals of the band which supported the primitive fig-leaf. Reference is made to the scanty clothing at Sanchi and Amravati, but General Massey writes that it is only owing to the fact that, like early Greek artists, the drapery covered the lower limbs, and it was represented by simple lines. The women on the Buddhist rail at Mathura appear to wear only jewellery and a bead belt. At Barhut, no woman is entirely nude.

Mr. Baker tells us of a *magar* (*Crocodilus palustris*), or crocodile, Mr. Chapman shot in one of the Bengal rivers, from whose stomach were taken about 30 lbs. weight of gold, silver, copper, brass, and zinc—all women's ornaments. From a *ghariyál* (gavial of zoologists), shot by Mr. Carl Ceyle at Delhi, were taken beads, pellets of hair (probably human), a large ankle ring, twenty-four fragments of *chúris* or glass bangles, five bronze finger rings, a silver neck charm, a gold bead, and thirty small coral beads.

DESCRIPTION OF THE ILLUSTRATIONS IN PART X.

PLATE 113.—The ornaments in this plate are taken from an album prepared for the late Nawab of Dacca by Messrs. Hamilton and Co., the well-known jewellers of Calcutta. Permission to reproduce some of these illustrations was kindly obtained from the agent of the Nawab. The descriptions are those which are given in the book. The numbers in brackets are those of the original work. 781 (4). "Serpaitch," or head ornament, composed of rubies cut to form the petals of the flower, which radiate from the centre, unsupported by setting of any kind. The three centre stones are emeralds, and six emeralds divide the clusters. The ornament has been the property of the Nawabs of Dacca for a great number of years and is an example of a class of jewellery now

seldom seen. 782 (5). "Bazu Band" or Armlet of great antiquity, reputed to have once been in the possession of the Moghul Court. The centre stone is an emerald of fine colour, beautifully engraved with verses from the Koran. The two sides are formed of engraved emeralds, inlaid with two engraved table diamonds bearing the word "Allah." The three emeralds are cut in the form of a hinge, and require no setting to hold them together; they are, however, for additional security, set in a frame of brilliant diamonds. As an example of engraved gems, this is an almost unsurpassed ornament. 783 (14). Necklace composed of three rows of fine round pearls, with diamond "Singhara" or end pieces, and having a diamond pendant with emerald drops attached. A favourite form of necklace. 784 (6). A turban ornament in the form of a natural rose spray, composed exclusively of very perfectly cut diamonds of exceptional brilliancy; the centre stone is a large and perfect Burma ruby, well cut and of the true "pigeon's blood" colour. Behind the centre flower is a receptacle in which reposes a miniature Koran, which is in itself a wonderful specimen of microscopic Oriental penmanship. This is known as "The Rose of Cashmere," which is a family emblem. 785 (13). A mala or necklace, illustrating one of several in the collection, and pictured about one-third of actual size. It is composed of pearls, six fine emerald beads, and sundry ruby beads. The "dook dookee," or pendant, is composed of splendid old Indian diamonds of great purity, with emerald drop attached. 786 (3). Buckle worn in change with 788 (2). It is remarkable for the very fine Lalri (ruby) which forms the centre. This stone is brilliant, free from flaws, and is of the beautiful and delicate tint which is so much appreciated in the East. It is surrounded by a double row of fine old Indian diamonds. 787 (11). A jewelled fez. The band is composed of brilliant diamonds and lustrous pearls. The tassel is formed of strings of pearls with a large emerald at the top. It illustrates the form of head-gear usually worn by the Nawab in full dress. 788 (2). Clasp of the state sword-belt worn by the Nawab. The entire centre is composed of a single emerald of excellent shape and depth of colour. It is, for an emerald, wonderfully free from flaws, and is of considerable antiquity. The border is composed of a single row of brilliant diamonds.

PLATE 114.—The originals are in the Ethnographical Gallery, British Museum. 789. A pair of ear ornaments composed of turquoises set in base metal; the setting is sometimes made of gold. They are commonly worn in Tibet. 790, 791. Ornaments from an idol; turquoises and a central red stone set in brass. From a monastery in Tibet. 792. Collar ornament with stones and enamel, and bearing an ornamental inscription in the Langtscha (similar to the Devanagari or Hindi letters). Purchased in 1905. Tibetan. 793. Amulet case; turquoises set in brass (sometimes gold). Tibetan; in common use.

PLATE 115.—794. Rose chain; gold. Each link is decorated with a small flower. The snap also has small flowers and is set with four emeralds and eight rubies. Bengal; 18th century. L. 3 ft. 4½ in. Bought, £20. I.M. 64. 795. Earring (one of a pair); red gold openwork, thin and repoussé of irregular shape, with rows of faceted beading and fringed pendants round the edge. On the top is a bird, to which is attached a small chain of open links, terminating in a bird with hook attachment. Bengal. Entire length, 9⅜ in., W. 2⅜ in. Bought, £13 the pair. I.M. 995. 796. Hair-pin; silver filigree, with chain and pendants. Cuttack. I.M. 3412. 797. Bracelet of seven rectangular silver filigree ornaments. Cuttack. I.M. 3378. 798. Part of head ornament; silver filigree flowers and buds connected by a band of leaves. Cuttack. I.M. 3383. 799. Bracelet; silver filigree of roses, buds and leaves. Cuttack. I.M. 3375.

PLATE 116.—800. Necklace; silver filigree; a row of eleven rosettes of various sizes, connected by chains, with three pendants. Cuttack. (Annual International Exhibition, 1872.) L. 21¾ in. Bought, £3. I.M. 996. 801. Brooch; a silver filigree rosette, with three pendants. Cuttack. (Annual International Exhibition, 1872.) Diam. 1⅝ in. Bought, 15s. I.M. 999. 802. Brooch; silver filigree bow with floral ornaments and two pendants. Cuttack. I.M. 3381. 803. Hair-pin; two Brahman beads (Rudraksha) enclosed in silver filigree cups. Cuttack. I.M. 3428. 804. Bouquet-holder; silver filigree, with spiral stem, and chain and ring attached. Cuttack. I.M. 3336. 805. Waist ornament; twenty-one rectangular silver filigree ornaments, connected by small chains. Cuttack. I.M. 3384.

PLATE 117.—806. Portion of Belt; silver-gilt, consisting of nine links. Each of the links is in the shape of an ornamental cross formed by quadrangular bosses; one is enamelled and set with imitation stones. At either end is a link for fastening the belt. Hungarian; 18th century. L. 17 in. Bought (Zouche Collection). V. and A. 773. 807. Bracelet; gold; nine balls of filigree work, and three pendants attached by small chains. Cuttack. I.M. 316. There are similar ones in silver in the same collection. 808. Bracelet; gold, composed of seven square and two semi-circular plaques linked together and variously ornamented with granular and other applied work. Made by Castellani. L. 27¾ in., W. 13-16 in. Bought, Castellani Collection, £25. V. and A. 634. 809. Portion of a Girdle, gold; composed of nine rectangular plaques. Each is pierced and decorated with a cloisonné floral design symmetrically arranged. The cloisons are filled in with white, blue, or black enamel. In the centre and corners of each plaque is a collet set with a table-cut crystal. Hungarian; 17th century. L. 14½ in., W.

15-16 in. Bought, £53 11s. 10d. V. and A. 538-1893. 810. Clasp for a girdle; silver filigree work, decorated with enamel and coloured pastes. Cypriote; 19th century. Bought, £3. I.M. 1439. 811. Necklace and breast-pin; silver gilt. The necklace is composed of three rows of chains, from which small coins hang, with filigree hooks at the end; the head of the pin is nearly oval, covered in front with filigree over tinsel, with red beads on the top. Turkish (Anatolian). I.M. 815.

PLATE 118.—812, 813, 814 and 816. Four of the ornaments (Millur) of silver and cast filigree work of a velvet belt. They are properly eyelets for lacing up the bodice of a woman's dress. Icelandic; 19th century. V. and A. 466-1901. 815. Ornament of silver filigree work on a belt of velvet edged with silver braid. Icelandic; 19th century. L. 2 ft. 1½ in., W. (clasp) 1½ in. Bought, £1 10s. V. and A. 465. 817. Collar; gold filigree, composed of sixteen large links, arranged two and two and separated by eight small links, to one of which is hung a large link. Italian (Venetian); 16th century. L. 2½ in. Bought, £37. V. and A. 14. 818. Eyelet ornament (Millur), one of five, of silver filigree work, for lacing up the bodice of a woman's dress. Icelandic; 19th century. I.M. 472. 819. Part of necklace of five rows of silver flat, oval open-work links, with rectangular cartouche fastening. Swiss (Gall and Thurgau); 18th century. Bought, £1 10s. I.M. 190. 820. Neck-chain, part of; silver gilt, composed of circular links of cord pattern, with an internal pattern of small circles. Russian; 17th century. L. 3 ft. 1 in. Bought, £4. V. and A. 130. 821. Necklace; silver-gilt filigree open-work links alternating with small flowers, with pendant of similar character in two pieces, with three drops, enamelled. Swiss; 17th century. L. 12½ in. V. and A. 184-70. 822. Tube of engraved silver from the tassel of a cap. Icelandic. Given by Messrs. Child and Child. V. and A. 1006-1905. 823. Neck-chain; silver gilt, composed of circular links, with internal pattern of small circles. Russian; 17th century. L. 3 ft. 3 in. Bought, £3. V. and A. 133. 824. Three silver filigree beads or buttons; European. 825. Part of necklace composed of strings of silver filigree beads with silver-gilt clasp, set with coloured glass; worn by the peasant women of the Altes Land, a district of Hamburg. The clasp is inscribed on the back with the name of the last owner and date, "A. Hadler, 1888." North Germany. L. about 2 ft. 11 in., W. 2½ in. Bought, £6 10s. V. and A. 519.

PLATE 119.—826. Pendant; silver filigree work set with emeralds, rubies, and pearls, with chain of seed pearls and beads enriched with coloured composition. Russian; 17th century. Bought (Gibson-Carmichael Collection), £42. V. and A. 607. 827. Rosary; the beads of white Venetian glass with coloured spots, the divisions separated by emblems of the Passion in silver chiselled and gilt; attached are two Greek crosses and an acorn-shaped pendant in silver-gilt filigree. Spanish; second half of 16th century. L. 3 ft. 8½ in. Bought, £25. V. and A. 174. 828. Rosary (part of); coral beads mounted in gold filigree; the chain of beads is composed of five sets of ten faceted coral beads, each separated by a large bead, similarly cut, between two filigree beads; the last two beads, which are of filigree, are united by a large coral bead. From the chain hang a gold rosette, another coral bead, and a crucifix, composed of scroll wire devices filled in with filigree spirals. Spanish; 19th century. L. 2 ft. (Bolcklow Bequest.) V. and A. 741. 829. Ornament on the chain of 826. V. and A. 607.

PLATE 120.—830. Brooch (Celtic type) of brass, chased, stamped, and perforated (Stee), used together with brass chains for fastening the plaid or shawl. Used by women in Tibet and Ladakh. Tibet; 19th century. I.M. 4. 831. Brooch; brass, with triple chain attached. It is observed that "This brooch is curiously like the ancient Irish brooch. It is used as the only fastening to the long woollen plaid which serves all the purposes of a dress of most of the village women." (I.M. 981-8913.) The pin (not shewn) has its hinge at the top of the single circle, and the point is below. 832. Mongolian head ornaments of silver, turquoises and coral; purchased in the market-place from a woman who was wearing them. Urga. Given by C. W. Campbell, Esq., 1903. B.M. Case 206, Ethnographical Gallery.

PLATE 121.—833. Amulet Case; brass set with turquoises, oval. Tibet. Cramer-Roberts Loan Collection. I.M. 8. 834. Amulet; silver, chased, with a row of pendants round the lower edge. Indian (probably from the Panjab or Himalayas). Cramer-Roberts Loan Collection. I.M. 16. 835. Amulet case, as No. 833, of different shape. 836 to 838. Sword Belt, consisting of buckles in two parts, four convex ornaments, and a ring; chased silver. Darjeeling. Tibetan. I.M. 3706. 839. Part of necklace of human bone and ivory, belonging to 850, Plate 123. I.M. 404a.

PLATE 122.—840. Man's Queue-ring; silver set with coral and turquoises. Tibetan; from Lhasa; early in 19th century. Bought, £10. I.M. 627. 841. Earring; brass set with turquoises; in the centre is an imitation pearl. Nepal. L. 4 in. (Indian and Colonial Exhibition, 1886.) Bought, 14s. 6d. I.M. 844. 842, 843. Lamaist Charm Box (Gau) of copper; the cover encrusted with chased silver work, and set with turquoises. In the centre is the mystic monogram "Nam-cu-von-dan" ("The All-powerful"). Within the box is a tablet (843) of painted clay impressed with the figure of Buddha-Aksobhya seated on a lotus throne. Worn suspended from

the girdle. Tibet; 18th or early 19th century. I.M. 6125. 844. Charm Box (Gau) of chased silver, with brass back piece. Tibetan; 19th century. Cost £3 13s. 6d. I.M. 393. 845. Lamaist Charm Tablet (Tsacha) of human ashes, clay, and dough stamped with a figure representing Avilokita (Chenresi) and painted. Tibetan; 18th century. I.M. 825. 846. Lamaist Rosary (Premba) of 108 beads, chiefly wooden; attached are two counting strings, each carrying ten brass rings and terminating in brass "dorje" pendants (sacred thunderbolts). Tibet; 18th or early 19th century. I.M. 1169. 847. Lamaist Rosary (Premba) of Rudraksha berries; twenty-five beads are missing from the complete set of 108. The brass pendant, set with turquoises, represents the celestial Bodhisat, Avalokita (Chenresi-Padma-Pani, patron god of Tibet), four-armed, seated on a lotus throne. Tibet; early 19th century. Cramer-Roberts Loan Collection. I.M. 101.

PLATE 123.—848. Armlet; carved black stone, in five parts, with white beads; worn as an amulet. From Kandahar in Afghanistan. Given by C. Pitman, Esq. I.M. 76. 849. Armlet; gypsum, in five parts, with black beads; worn as an amulet. From Kandahar, Afghanistan. Given by C. Pitman, Esq. I.M. 77. 850. Nagpa sorcerer's apron (Rusrgyan), with necklace of human bone and ivory, consisting of carved plaques and turned beads. From Shigatze Monastery, 1904. Bought, £30. I.M. 404.

PLATE 124.—851 and 852. Nág-pa sorcerer's Apron (Rusrgyan), of human bone and ivory, consisting of carved plaques. Tibetan; 19th century. From Shigatze Monastery, 1904. Bought, £30. I.M. 107. 852. Part of sash or frontlet of human bone and ivory, consisting of turned beads and plaques carved with figures of tutelary fiends and mystic symbols. Formerly worn during incantations or necromantic rites by a Nag-pa or Black-hat sorcerer; obtained at Pemiongchi, and said to have come from Tushilambo, near Lhassa. Tibet; 19th century. Cramer-Roberts Loan Collection, 1863. I.M. 107. The Nag-pa sorcerer belongs to an undefined and non-monastic sect, and is closely allied with the Tibetan Devil Dancers of the older Bón religion. I.M. 107a.

LIST OF ILLUSTRATIONS.

113. Ornaments from the Collection of H.H. the Nawab of Dacca. 114. Earrings, Ornaments from an idol, Collar and Amulet Case. 115. Chain, Earring, Hair-pin and Bracelets. 116. Necklace, Brahman Beads, Bouquet-holder, and Waistbelt. 117. Portions of Belt and Girdles, Bracelets and Necklace. 118. Ornaments of Belts, Necklaces, Neck-chain, etc. 119. Pendant and Rosaries. 120. Brooches and Head Ornaments. 121. Amulet Cases, Amulet, Ornament for a Sword Belt and Part of Nagpa Apron. 122. Earrings, Charm Boxes, Charm Tablets, Rosaries, etc. 123. Amulet, Armlet and Necklace. 124. Part of Sorcerer's Apron and Sash or Frontlet of human bone.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART XI.

EASTERN BENGAL AND TIBET (*continued*); NEPAL AND ADJACENT COUNTRIES; BURMA.

Burma is the largest province in the British Empire, having a total area of 236,738 square miles. As its population is only 10,490,624, it is thinly peopled, but the number of inhabitants is said to be rapidly increasing. Buddhism is the religion of nearly 90 per cent. of the people, of whom about 75 per cent. speak Burmese.

The inhabitants, of the common Indo-Chinese stock, belong to numerous tribes, who are distinguished by a variety of manners, languages, and customs, and there are many immigrants from Bengal, Madras, and China. Burma is bounded by China, French Indo-China, Siam, Eastern Bengal, and Assam. The above facts, which are condensed from Whitaker's Almanack for 1908, point to a large number of circumstances which influence varieties of dress and ornament; yet, apart from the hill or aboriginal tribes, it is doubtful whether there is so much diversity, as regards jewellery, as in some other parts of the Indian Empire. The country is fairly rich in minerals, including jade, and gold and silver are known to exist. Every one has heard, moreover, of the ruby mines of the country. On all these points something may be written. The chief city of the province is Rangoon, in Lower Burma, with 234,881 inhabitants in 1905. Mandalay, the old native capital, in Upper Burma, has at present a population of 185,881, and, though it is declining, is still a considerable place. Tennaserim and Aracan, on the south, were annexed after the first Burmese war in 1826; Pegu, after the second war in 1852; and Upper Burma and the Shan States, after the third war in 1885.

As the States at the eastern foot of the Himalayas, being largely independent and inaccessible, are less known than other parts of India, anything which relates to the dress and ornaments of the people is of special interest. They are somewhat strongly affected in these and other matters by Tibetan and, more remotely, by Chinese influence.

Nepal is 500 miles long and 100 broad, and has an area of 54,000 square miles, with a population of 4,000,000, who are chiefly Hindus and Buddhists. Complimentary missions have been sent, with more or less regularity, to China, and the passes into Tibet admit of intercourse with that country also. Many Gurkhas of the ruling race in Nepal serve in special regiments in the Indian army, and numerous other men, as well as women, of the country find employment in the Indian Hill Stations of Darjeeling and Kurseong, and especially in the neighbouring tea gardens, and by them money and ornaments are taken back to their native hills and valleys. Special illustrations of these facts are the long necklaces of rupees and other silver coins which are so often worn by the Nepalese females about Darjeeling. Bhutan, with an area of about 20,000 square miles, and a population of about 250,000, was, until quite recently, less known even than Nepal, from which it is separated by the small district and state of Sikkim, which runs up like a wedge between the two countries. Quaint silver ornaments from that country can be obtained in Darjeeling, or at fairs held near the military station of Buxar, beyond Kuch Behar, and at other places along the border. Both Bhutan and Sikkim are strongly influenced by Tibetan customs and religion, the latter being Buddhist. The aboriginal inhabitants about Darjeeling, who are Lepchas, are, or have been, also under Tibetan influence.

Of the ornaments of these different people we may read something in Lieut.-Colonel L. A. Waddell's book, "Among the Himalayas." "The women of the Bhotiyas, the Tibetan-speaking races of all these countries," he says, "wear massive amulets and charms, like breastplates, of gold and silver filigree work set with turquoises; and their prayer-wheels and rosaries are also bejewelled. The richer women wear chaplets of coral beads, costing as much as ten to twenty pounds a set, and many wear, hanging from their girdles, various silver ornaments, Chinese chop-sticks, etc."

The Sikhimese Bhotiya men usually carry (as do many of the other males in these countries) a rosary and a prayer-wheel. Waddell refers to a Tibetan grandee, one of the chiefs of Sikkim, who wore from his right ear a long pendent golden earring set with turquoises. Reference was made to this custom in a previous number of the Journal. Writing generally of the women and children of the villagers, who throng to the Sunday market at Darjeeling, he notes that they are "dressed in all the colours of the rainbow, and loaded with massive gold and silver jewellery and necklets of rupees; they wear their fortunes on their necks."

The Nepalese men indulge most the desire for ornament by richly encasing the leather sheaths of their peculiar curved knives or kukris with ornate silver work, and the more wealthy ones insert plugs of gold into

holes drilled through their front teeth. The Hindu origin of this custom has already been referred to.

Of the Nepalese women he writes as follows:—"They overload themselves with massive jewellery; enormous gold or silver earrings, nose rings, bracelets, anklets, finger rings, and necklets of huge size, made of coral or thinly beaten gold or massive silver, or strings of coins reaching down to their waists. Indeed, most of the women wear all their wealth, as well as that of their husbands, on their necks and faces; and whenever they get hard up they pawn or sell their jewellery."

In one of the upper valleys towards Tibet he met girls who wore conch-shell bracelets on their wrists, the usual sign of marriage. At page 145 of his book there is a portrait of the Tibetan wife of the Raja of Sikkim, whose head-dress, as seen in her picture, is, he observes, "a marvellous arrangement, a hillock of pearls, turquoises, coral, and other precious stones." The Lepcha women have two pigtails, "which are usually gathered into a knot on the crown and secured with a silver pin." Around the neck they wear as much jewellery as they can afford. The Lepcha men wear one pigtail only, and hang small packets of charms against the evil eye, etc., about their necks, and a small plume of grass or peacock feathers in front of their hats.

Sir J. G. Scott's "Handbook of Practical Information on Burma" (1906) almost exhausts the subject, as it represents his own views as well as those of recognised authorities on the country. It is filled with excellent illustrations. On dress and ornaments the information is specially complete. The frontispiece is styled "Stiff-necked Padaung Belles; a study in Oriental coquetry." The description is as follows:—"The extraordinary neckbands of these women are of solid brass rod. They vary from five coils to twenty-five. The idea of the band is to keep the neck always on the stretch." Next to petroleum, rubies form the most valuable mineral product in Burma. The rubies have been sought after for something like 500 years. There were at one time quarry mines in a bed of calc-spar. Pits are now sunk in the alluvium, through a stratum of loam and clay, to the byón, or ruby-bearing layer of sand and gravel. The most common form of mine is the hmyaw-dwin, a long open cutting. The lun-dwin are caves and cavities in the granular limestone, which are filled with brownish clayey loam, in which the rubies are also found. The Ruby Mines Company obtained a lease in 1889 to mine for rubies in the European fashion. Open quarries are now used. From these the byón is extracted, washed, passed through sieves, and finally examined for rubies and spinels. The two are distinguished from each other by polarization, which shows a red ray for the ruby and a slight blue tinge for the spinel. There was a representation of the Burmese ruby mines in the Indian Court of the Franco-British Exhibition of 1908 which gave a good idea of the busy scene.

Jade was always regarded as the property of the Kachins, who do the mining. The new mines are at Tawmaw, in the Mogaung subdivision of the Hyitkyina district. "The value of jade varies to an enormous extent. A small fragment, of a size that would fit a signet ring, might fetch £30 or £40, though in Europe it would be worth no more than a cairngorm, if so much. The demand for jade is universal throughout China, with its population of 450,000,000, and the price of the best stone shows no tendency to fall. Burma is practically the only source of the supply, and there is a nearly inexhaustible quantity of jade available."

The Burmese amber mines are situated in the Hukawng Valley in about 26° 15' N. and 96° 30' E. It has three good qualities. It is hard, easy to cut and polish, and it is very resistant against solvents. On the other hand, the colour is not good, and there are so many inclusions that even large pieces are often unfit for cutting. Nevertheless, it has been used for centuries by the Burmese, most commonly in the form of beads. It differs from the Eastern Prussia amber, as it contains no succinic acid, whereas the former yields 2½ to 6 per cent. It also occurs in very small quantities, under somewhat similar conditions to those of Hukawng, in clays of Miocene age at Mantha in Shwebo District, and in the oil fields of Yenangyat in Pakokku District in Upper Burma. Great rough beads of amber are sometimes strung as necklaces in Burma. A relative of the writer recently purchased similar ones in the Egyptian Soudan in Africa.

Burma is a jade-producing country. "It is not the true jade stone, or nephrite, and is properly called jadeite, but it has the colour which is specially fancied by the Chinese, who are the real jade purchasers of the world. The stones which have red staining are much valued by the Chinese. White jadeite with emerald green spots is also valued greatly for the carving of bangles, thumb-rings, and stones for rings. A particular shade of dark green is, however, the most priceless in a Chinaman's eyes. There are mines of amber, which differs from the Baltic product, being harder and having less variety of colour, there being only three shades. The ground colour is bright pale sherry yellow, darker shades lead to a reddish tint, which fades into a dirty brown. It is largely used in Mandalay in the manufacture of rosaries, nadaungs or ear-cylinders, and various trinkets in the shape of elephants, monkeys, fish, and even figures of Gautama Buddha."

Sir George observes that "a peculiar characteristic of the [Burmese] men is the breeches which they have tattooed on them, from the waist to the knee. The figures tattooed are those of a variety of animals, real and

heraldic, tigers, monkeys, and 'bilus.' These are in black colour. Isolated figures, almost always special charms, are done in red on the arms, chest, and back. Vermilion dots between the eyes almost always imply a love charm; so does a quail on the jaw." Women are practically never tattooed, except where there are red love-dots. This is contrary to the Indian practice. While the Burman youth asserts his manhood by getting tattooed, his sister has her ears bored, usually at the age of thirteen or fourteen. Boys also have their ears pierced, but with less formality. The ear is pierced with a golden needle, and the hole is gradually enlarged until it is big enough to hold the ear-cylinders (about the girth of a thumb, or larger) which Burmese women wear. This is done with great ceremony. The Burmese bridegroom makes the girl a present on betrothal of a silken skirt, or a piece of jewellery—a relic of purchase.

As regards dress generally, he says:—"It is difficult to say which sex is the more gaily dressed. . . . the women have red or white flowers stuck in the chignon, and jewellery in extraordinary profusion, and always of gold, for the Burmese think silver ornaments only fit for children."

The dress and ornaments of the different races are usually described as follows:—The Lahu or Mu-hsò, Tibeto-Burmans in the hills, and in some of the Trans-Salween Shan States. The women wear a long coat, fastened with a large silver boss or clasp, large silver neck rings or torques, if they can afford them, otherwise cone necklets. Both men and women wear very large earrings, often five inches or so across, so that they nearly reach the shoulders. Akha or Kaw, most numerous of the hill tribes of Kéntung: Some of the wealthier men wear on market days a considerable quantity of silver ornaments—coat buckles, buttons, necklaces, and earrings. Some of the younger men have a rim of silver bosses at the top edge of their turbans. The women have a rather striking head-dress. Circlets of bamboo are covered with dark blue cotton stuff ornamented with studs, bosses, and spangles of silver, arranged in lines or patterns. Sometimes it rises like a centre, and is studded with spangles and seeds, and is hung with festoons of seeds and shell, small dried gourds, and occasionally coins. Ropes of white seed necklaces are worn.

Of the Siamese-Chinese family he notes in Burma the Tai, or Shan, and the Karen. The Tai, or Shan: The Shan tattooers are said to be the best in Burma, but the custom seems to have begun with the Burmese, as the Siamese do not tattoo. A photograph is given of a Shan chief and his chief wife in court dress. He has the Burmese chain shoulder belt with clasp, and a high crown; she—a head-dress of metal and gems, with many necklaces, apparently pearls. Both wear toe rings. The Karens, the third most numerous population in Burma, have a marked tendency to Christianity. The Southern Karens have been much influenced by the Burmese. There are White and Red Karens. Red Karen men wear small metal pear-shaped earrings. The women have round the waist and neck ropes of barbaric beads and seeds of grasses and shrubs; a profusion of these also decorate the legs just above the calf. Round the neck all those who can afford it hang pieces of silver, coins and the like. Silver earrings are also worn, many of huge size.

Of allied clans, the Zalun women have solid brass rings, five or six inches in diameter, fastened by lacquer rings, and festooned round the leg. Others wear brass rod coiled round the leg from the ankle up to four inches below the knee; or, in other cases, quite up to the knee. Others again, add to this coils beginning above the knee and reaching halfway up the thigh. Similar coils of brass rod are worn twisted round the whole forearm by the Zamung and other clans' women. In some places separate rings, both on arms and legs, are worn. Practically all wear ear plugs, or cylinders, in the ears, some of them of enormous size, distending the flesh to the utmost limit. They are of every sort of material, from sorry wood up to chased silver. They seem always to be of brass and never of silver. Many women also wear brass circlets or torques round the neck, and ropes of bead and pebble necklaces. Married men transfer their finery to their wives, or keep it for their first son.

Of the Padaung women, it is said that the weight of metal carried by the average woman is fifty or sixty pounds, and some manage as much as eighty. The Taungthu Karen women have an elaborate head-dress of cloth. The hair is done up in a chignon, and a large spike or hair-pin with a silver band serves to keep this firmly fixed. Finally, a long silver cord or chain is wound round and round, and makes everything fast. Pendent earrings are worn, and large hollow bracelets are universal, some of silver, some very much alloyed.

The Min-Hhudr sub-family preceded the Tibeto-Burmans in the occupation of Burma. Amongst these are the Varnai, or Palaungs, in the Northern Shan State of Loilong, in parts of the Ruby Mines District, and all over the Shan States. Silver earrings and bangles are the ornaments, but apparently with some limitations. More children wear them than women. The Wa of Vü, head hunters, on the North-East frontier, are a filthy people; yet some of the men wear silver necklaces, or rather rivières of silver, hanging well below the chest, rudely fashioned silver bangles, and use long silver-mounted pipes. The women and children have a profusion of bead necklaces, and are fond of silver buckles, buttons, and spangles, besides a variety of bracelets and ear-tubes terminated in front by a large shield, so that they look like an exaggerated carpet tack. These are all of

silver, of which there is a great deal in the country everywhere, except on the western side. One tribe, the Hkamét of this family, seems, in the remoter villages, to wear nothing but a dagger-like skewer thrust through the hair knob.

Many Burmese women carry practically all the wealth in their possession on their persons, in the shape of plain gold bangles, ear-cylinders made of repoussé work and studded with precious stones, or frequently made of a simple coil of sheet gold rolled to the thickness of a finger. Red-coloured gold with a dull surface is particularly fancied, and the colour is obtained by boiling the metal with tamarind seeds. The deeper red in the hollows of the ornamentation throws up the relief, and enhances the general effect. The characteristic necklace is the *dálizan*, a sort of apron-shaped filigree, with heads of peacocks and birds, and delicately-worked pendants, all joined together with filigree and tiny chain work. Other women's ornaments are jewelled combs, hair-pins, and rings, but these are often coarse and clumsy.

The custom of tattooing is a very ancient one, but it has not everywhere and always been employed for honourable adornment. The Rev. A. Sayce informs us in his work, "The Egypt of the Hebrews and Herodotos," that Ptolemy II. (Philopator, died B.C. 204) displeased the Jews by attempting to penetrate into the Holy of Holies of the temple at Jerusalem. Whereupon a tumult arose, and to punish them he ordered them to be tattooed with the figure of an ivy leaf in honour of Bacchus, and to sacrifice on the altars of the Greek gods.

In "The Burman: His Life and Nations," by H. Shway Yoe, a "subject of the Great Queen" (1882), we are told that "Anklets of gold (*chay-gyin*) are forbidden to all children but those of the royal family on pain of death. . . . The usage as to jewels and precious stones is very carefully laid down. Very few besides the king and his kinsfolk may wear diamonds. The display of emeralds and rubies is restricted in like manner, and so on with other precious stones less esteemed by Burmans. All rubies above a certain size found in the country are the property of the king, and the hapless digger gets, as a rule, nothing in return. His head pays the penalty if he listens to the temptings of black merchants from India, and chips it so as to bring it under the royalty size. Tattooing, which every Burman youth considers a proof of manliness, may also be regarded as ornament. Women, who rarely tattoo, and only then as a charm against being old maids, persuade the operator to place the marks on some part of the body where it will not be visible, thus clearly showing that they do not regard them as ornamental for themselves, though they admire them on the men. The author says that in Rangoon the tattooing of a woman is an indication that she wants an Englishman for a husband. Of a similar nature to tattooed charms are talismans called *hkoung-beht-set*, which are let into the flesh under the skin. Some are gold, silver, or lead; others curious pebbles, pieces of tortoise-shell, or bits of thorn, all of them having incantations of mystic character written on them. Many famed dacoits have long rows and curves of them over the chest, showing in little knobs through the skin! When they get into English prisons, an energetic jailer has been known to cut them out, lest they should be pieces of gold or silver, or perhaps precious stones, with which the turnkeys might be bribed. The usual result is to break the robber's spirit. More peaceable people wear necklaces or bracelets of such talismans in the belief that they are thus proof against malignant witches and necromancers.

As an almost invariable rule, a Burman boy, under the native government, at eight or nine years of age went to a monastery for his education. In any case, he enters the monastic order for a time to fulfil the law, and thus be in a position to find the way to eventual deliverance from the misery of ever-recurring existences. On the appointed day, the young neophyte, now usually about eleven or twelve years old, "dresses in his finest clothes, and loads himself with all the family gold chains and jewellery, and as much more as he can borrow for the occasion, and is taken in triumphant procession through the village, returning to his home, where the head of the monastery performs, in the presence of his friends, the rites of admission into the holy assembly, which include cutting off his long hair close to his head, and throwing off his fine clothes and jewellery, thus showing that he renounces the world. The women who are present wear their finest dresses, and all their jewellery on their bosoms, necks, fingers, and ears. Yellow robes are put on him, and he receives the requisites of the order, and repairs to the monastery, where he may remain only a few hours, seven days or more, but usually, in the case of earnest believers, throughout the four months, that is, a *Wah*, or Lent in the rainy season. Others remain as monks. Rings are worn on the third finger, which is known as the merchant's finger.

The first great event in a Burmese girl's life is the *Nah-twin-mingala*—the boring of her ears. It is as great an event in a girl's life as putting on the yellow robe, or getting his legs tattooed, is to her brother. Most men get their ears bored, but with less solemnity, and the custom is less universal in British Burma than it used to be. The ceremony for the girl takes place at the age of twelve or thirteen. The ear-borer uses gold needles, except in the case of the poorest, when they may be of silver. The hole is gradually enlarged to receive the *na-doung*, a tube an inch long, and from half to three-quarters of an inch in diameter. The *nah-kat* is first used.

It is "a curious ear-plug, big at both ends and smaller in the middle, where the two parts screw into one another. These are gradually increased in size until the orifices are large enough to receive the na-doung, or regular ear cylinders. These are of various makes and material, the latter being regulated by the sumptuary laws in independent territory. . . . The royal family, both males and females, had them of gold, richly set with jewels, often a single large brilliant in front, or a diamond surrounded by a ring of emeralds, while the back was a cluster of rubies. The right to wear these was also extended to the higher ministers and their families. Others wear them of gold, plain hollow tubes, or with the ends filled up with delicate repoussé work. Those who cannot afford this content themselves with solid amber plugs, which, when they are without a flaw, are worth three or four pounds apiece. Finally, the poor content themselves with hollow pipes of glass, coloured in a variety of tints. The shape is somewhat peculiar, a slight irregular concave. . . . Some of the princesses wear very costly na-doung, the diamonds, especially the rubies (for which Burma is celebrated) being exceedingly fine. The men, except those of high rank, very seldom wear them, unless on exceptional feast days. Women ordinarily put them on whenever they go out."

The author remarks upon the increased use of these ear cylinders in British territory, where even the wealthiest seldom wear any but the smallest size; yet the ornament was formerly looked upon as a distinctive mark of Burmese nationality. The na-doung are, however, "quite as characteristic of the Burmese women as the flapping *tamein*" [or skirt].

The female dancers are richly decked with bracelets, and dalizan necklaces falling over their silken vests or tight-fitting lace bodices. At the great Sohn-daw-gyee feast, in honour of Buddha, the girls are literally loaded with jewellery. Round their necks and over the bosom hangs the broad network of the dalizan, formed of silver or gold fishes linked together. The gold plugs sparkle with rubies and emeralds, so do the bracelets on their arms and the rings on her fingers. Each girl is worth many hundred rupees, for which reason, perhaps, they are usually seated out of reach, at the back of the room, behind the lamps and lights, lest their ornaments should be stolen. After the reception is over, the girls put off most of their jewellery and enjoy themselves.

The regulations as to wearing apparel and ornaments in Upper Burma were very minute, and guarded with the most jealous care. When images and bells are cast, it is very usual for onlookers to throw gold and silver jewellery into the ladles of melted ore.

King Theebaw, when the author had an audience with him, "wore splendid gold cylinders with magnificent clusters of diamonds and emeralds at the ends, and on his finger glistened a sapphire ring worth a monarch's ransom." There was also a spray of diamonds in his hair. On the Kadaw or "beg pardon" days, when all the officials and most eminent men in the country came to the palace and did "homage and worship at the Golden Feet," the Burmese sovereign was in full royal dress, and wore the broad gold collar of the *saluè*, and a towering jewelled crown on his head. The famous Lord White Elephant had splendid gold and jewelled trappings, and amongst his ornaments was on him a plate of gold recording his majesty's titles, such as is worn by every man in the country, up to the Arbiter of Existence himself.

Shway Yoe states that in the monasteries the monks sit for hours fingering their rosaries, the beads made of the seeds of the *Canna indica* ("Indian shot"), which sprang from Gautama's (Buddha's) blood, and repeating many times the prescribed formulæ, most often the *Thamatawse Patthanah*—"All is changeful, all is sad, all is unreal"; followed by the *Tharana Gohng*, the invocation of the Three Precious Gems, the Lord, the Law, and the Assembly.

In "The Soul of a People," by H. Fielding (1898), we have further information:—"A Burmese girl does not wear any sign of marriage, such as a ring. Her name is always the same, and there is nothing to a stranger to denote whether she is married or not, or whose wife she is; and she keeps her property as her own."

The ear-boring of a girl is accompanied by a great festival and much rejoicing. It is the only one in her life, and therefore, said a Burman woman, "We try to make it as good as we can." The author gives a free translation of a love song, of which one verse runs thus:—"Her dress is of gold, even of silk and gold, and her bracelets are of fine gold. She hath precious stones in her ears; but her eyes, what jewels can compare unto them?" Of a girl who was a little heiress in her way, and had a share in a shop which she managed, he tells us she had many gold bracelets and fine diamond earrings, and was much wooed by the young men about her.

One of the most recent works on Burma, as it is perhaps the most interesting, is "The Silken East," by V. S. Scott O'Connor, Comptroller of Assam (1904). Amongst the beautiful illustrations are many of the women of the different people who inhabit the land, but in none of them are their charms greatly enhanced by an elaborate display of jewellery. A bunch of flowers in the hair, a necklace or two and bangles, and a finger ring suffice; and, above all, the nose is not disfigured by the misuse of so-called ornaments, as it is in India. He describes the principal races, viz., the Burmese, the Shan, the Talaing, the Karen, the Chin, the Kachin,

and the Valon. The last-named, who number now only about 1300 souls, inhabit the islands of the South Coast; the Mun, the earliest immigrants from the North, once extended from the Assam Hills to Assam; the Burmese and Chins came next; and then the Shans. Last of all came the Karens and Kachins, of whom a hundred thousand are Christians. The Shans came from South-Western China.

The Burmese prefer using jewels to adorn the Hti or umbrella on the top of their pagodas. The most valued of these is the one which crowns the Shway Dagon at Rangoon. Its jewelled vane is adorned by 3,664 rubies, 541 emeralds, and 433 diamonds. He talks of bangles of red gold and pyramids of diamonds.

Burmese women wear the yellow-hearted champak in their glossy hair, and red gold on their wrists. They also wear pyramids of diamonds on their fingers. The Karen men and women wear beads, the necklaces of the women being larger and prettier than those of the men. Bracelets of silver, clasped to the forearm, are also worn.

Pearls are sought for at Mergui, and sometimes very valuable ones are found. The pearling grounds have a very recent history, as in the eighties they were practically unknown. In the early nineties they were worked by Australian adventurers, most of whom have now departed. They are now leased in blocks to a syndicate of Chinamen. The main harvest is mother-of-pearl, and it is this harvest that pays the working expenses. The pearls are a special native asset.

Thabeit-kyan is the port of Mogók, capital of the Ruby Mines District. Mogók is sixty-one miles from the port. The little valley in which are the mines was vaguely known for four centuries in Europe as Capelan. The village is called Kyatpyin, and is in the centre of the valley, 4,400 feet above the sea. Near here was the great source of rubies, but the Ruby Mines Company has moved its headquarters to the valley of Mogók, where even the road in the bazaar is all hammered matrix of rubies. The soil near a stream following the roadside is scarred with pits, from which is dug the mud and stones which are washed for the precious gems. The rubies which the middle men (mostly foreigners) buy are exported to London, to Paris, and to Delhi. The Company works on a more modern and gigantic scale, not, as formerly, by mining, but by washing the soft soil of the valley.

In "Burmah under British Rule and Before," by John Nisbet, (1901), we have a full account of that country and its people. "Tattooing, in the case of the man, is, or was, for old customs are shewing signs of falling into abeyance, considered to be necessary to manly beauty, and indeed the effect of the deep blue tattooing against the dark olive brown skin is distinctly ornamental. . . . The first great and real event in the life of a girl is the ceremony of ear-boring (Nadwin Mingala), sometimes performed as early as six or seven years of age, but more commonly coinciding with the attainment of puberty, when she is about twelve or thirteen years old. . . . Until this ceremony has been celebrated it is improper for the young girl to wear jewels of any kind, or gold ornaments of high intrinsic value. The needles with which the operation is done are always made of silver, even amongst the poorest, and of gold, and often adorned with jewels in the houses of parents in better circumstances. The holes are gradually enlarged by means of smooth stalks of grass, so as to admit at least the ordinary ear cylinder (Nadaung), which is about an inch and a quarter long, and from half to three-quarters of an inch in diameter. It is sometimes larger at the ends than in the middle. Hollow ear tubes of coloured glass are sold in thousands, but the orthodox cylinders are of amber or some other less valuable material. The richer classes are now wearing gorgeous ear ornaments (Nagát) of diamonds and rubies set in gold, and joined with a screw set from behind. The girls enamel or polish their faces with a cosmetic formed of the finely-ground bark and the root of the Thanál tree (*Murraya exotica*). They also wear a big semi-circular comb (Bi) of the wood of the same tree, and if their own hair is not long enough to form the regulation top-knot, add to it a switch of other hair.

Difference in rank amongst the nobility was formerly marked by a chain (Saluè) of gold suspended across the chest from the left shoulder to the right hip, which consisted of several strings or strands, fastened at each end and at the centre by bosses, varying from three plain strings, next three twisted strands, up to twelve strings for princes and twenty-four for the king. "In the richness of jewellery worn by the women, a more direct indication of prosperity can be obtained, although this would be just as misleading with regard to any attempt to fix social status as it would be in European cosmopolitan gatherings." Even among the ordinary agricultural peasants, a family must be poor indeed which cannot muster gold ornaments for women and children on great occasions. But ear-cylinders, necklaces, and rings studded with diamonds and rubies can, of course, only be acquired and retained by those fairly well endowed with the world's goods."

Chapter XI. of this interesting work is devoted to "Science and Art among the Burmese." Though silver-work occupies the chief place among the arts of Burma, "silver ornaments are despised by the Burmese, "except perhaps as charms to be worn by children," and often they constitute the whole of the clothing that is given to these. . .

Gold jewellery alone is worn by the women, in the shape of solid bangles, ear-cylinders, rings, and necklaces. . . . A good set of gold ornaments is a safe form of regular investment, as money can always be raised upon them whenever necessary. . . . The rings and the front end of the ear-cylinders are often set with diamonds, rubies, spinels, and sapphires. In Aracan the necklaces are mostly in the shape of large hollow beads, but in Central Burma the favourite form is the Dalizan, consisting of rows of peacocks' heads, or other ornaments, connected with each other by small chains, and diminishing in number from the upper row downwards. Necklaces are usually stained to a dark reddish colour by being boiled in a decoction of tamarinds and many other strange ingredients."

One use of jewellery is mentioned, and that is the practice of throwing in large quantities of silver, gold, and jewellery into the cauldrons when bells are being cast. This is a way of earning religious merit. "At the casting of a great pagoda bell the whole district turns out to see the operation, and sometimes the vast multitude is wrought up to such a state of enthusiasm that women and children throw in their necklaces, and gold and silver rings and bangles. Traces of these are to be seen in the inside of many bells, in the shape of whitish or yellowish streaks."

Amongst the hill races, the Kachin women wear large ear-cylinders of amber or silver, four or five inches long. The women of some of the Shan tribes have brass bands welded round their throats, and the number of rings is increased periodically in order to produce a neck like that of a champagne bottle, this being considered an enhancement of female beauty. The Karens wear huge silver bracelets and bangles of hollow silver work filled with resin."

In "Egypt, Burma, and British Malaysia," W. E. Curtis writes:—Most of the dealers in the markets are women. The pilgrims to the Shwé-Dagon Pagoda at Rangoon "come from every part of the Buddhist world, men, women, children, with eager earnest faces, and most of them clad in brilliant costumes of silk, gorgeous turbans, and all the ornaments they own." At Mandalay he gives us a portrait of a girl smoking "a whacking white cheroot," who wore about ten bangles on each wrist, all but one of them plain, and, besides these, only one other ornament, a flower in her hair. In his portrait of King Minden-Min of Burma, we have a wizened old man, with a finger ring on his little finger, two earrings ending in wheel-shaped discs of ornaments, a shoulder-belt of gold chains, and a shoulder and breast clasp set with stones. Theebaw, his son, wore earrings, and Queen Supayalat also did, with necklaces. Both had finger rings. Burmese gentlemen now wear watch-chains.

All authorities concur in noting the extraordinary passion of the Burmese for diamonds. It is astonishing to see people, who otherwise appear to be poor, loaded with ornaments, especially with ear-plugs, rings, and chains, which are set with these stones of large size. They are usually worn in the heaped-up form illustrated in some of the large rings, or in the tops of the jewel boxes which are illustrated in the present number. Raja Surendra Mohan Tagore had not seen any work on gems in the Burmese language. He says the jewellers have "learnt something about diamonds from India; and of the rest of precious stones, their knowledge is limited, perhaps, beyond the names which they have converted into their own language. They are, however, well conversant with the method of testing the ruby, sapphire, and topaz, and such other stones as are born in their own country." The two latter stones, he adds, come from the same stock and differ only in colour from the ruby, for which the country is so famous. The names of the nine precious gems in Burmese are as follow:—Diamond, chein; ruby, budmiya or choni; cat's-eye, cháno; zircon, gomok; pearl, pa-le; coral, tadá; emerald, miya; topaz, outfiya; and sapphire, nila.

With reference to Chinese influence upon India, we may quote the late Dr. Bushell, who, in his monograph on Chinese Art, written for the Board of Education (2 vols., 1906), has a chapter on Jewellery, which in China, he remarks, is scarcely of sufficient importance to figure under a separate heading in a little handbook on Art. It is much employed, however, in common life by the Chinese, as in most other Eastern countries, as a convenient means of investment of their savings. For this reason plain rings and bangles are worn, and sometimes a plain or flexible band or rod of pure gold or silver is put round the arm "as a possible proof of respectability and ready resource in case of emergency." The jeweller stamps the gold with the name of his shop, and thus binds himself to take it back by weight without question. For jewellery of the more decorative character the Chinese employ most of the technical methods known in the West. Filigree work is, in some degree, distinctive of the country. It is in gold or silver gilt, and sometimes inlaid with the turquoise-tinted plumes of the kingfisher, which is almost peculiar to China. Enamelling is widely practised. Imitation stones are also largely used. Precious stones are not cut into facets, but polished and set *en cabochon*. The gems and pearls are always drilled. "The Chinese, like the ancient Romans, are fond of hanging pearls and jewels on strings of little chains, attached to rings and bracelets, which tinkle pleasantly when the hand is moved." Elaborate hairpins and earrings are made for Manchu and Chinese ladies.

Byzantium seems to have been the seat of enamelling, both cloisonné and champlevé, in the middle ages of Christendom, and in the fourteenth century events occurred which led to the dispersal of the enamellers to all parts of the world, East as well as West, and perhaps at this time the art reached the northern borders of China, probably through Armenia and Persia. It is, however, believed that it was invented at a remote period in Western Asia, and that it penetrated to Europe, as far west even as Ireland, in the early centuries of the Christian era, but there is no evidence of its having travelled eastwards to China until a much later date.

A word or two may be said as to jade as described by Dr. Bushell. It is ranked by the Chinese as the most precious of precious stones. Two minerals, namely, nephrite and jadeite, are included under the heading of jade. The colouring of the latter is generally more vivid and brighter than the former. "An emerald green jadeite is the typical Chinese *fei-ts'n*, an archer's thumb-ring or bracelet of which may be worth many hundred ounces of silver." Nephrite is usually of some shade of green, but uniform grounds of soft tone, resembling cream and whey, are lightly esteemed, and still more a pure limpid white. The most precious jadeite of all is white strewn with brilliant emerald green spots. The Chinese classify jade under three headings: the first comprises nearly all nephrites; the second, dark green jade of both varieties, from Sungaria and the vicinity of Lake Baikal, or perhaps from Western Yunan; the third, the *fei-ts'in* above mentioned, from Burma. Most of the nephrite carved in China comes from Eastern Turkestan, either from quarries in the Khotan and Yarkand mountains, or is picked up as water-worn pebbles from the river-beds which flow from there. It is probable that the Indian jade comes from the same places. Votive objects of jade are used in the Imperial ritual worship, also the insignia of rank, amulets, seals, etc., among small objects.

Dr. Bushell thus writes in regard to its use in India:—"The Mongol emperors of Hindustan were also very fond of jade, and it is well known that beautiful carvings were produced under their patronage, and sage green nephrites were often encrusted with rubies, emeralds, and other precious stones, for which the soft tints of the jade afford a most effective background." These facts are borne out by the examples of ornaments illustrated in Part I. of this work. Dr. Bushell mentions that after the Chinese conquest of Eastern Turkestan, many of the Indian carvings were imported into Peking, where, in the Palace there was also a special branch, or "Indian School," devoted to the reproduction of Indian work. The jewelled jades of China, mostly of that period, were perhaps mainly imported from the same source. The soft-looking jade ground makes an inimitable foil for the brilliant colouring of the inlaid jewels."

Amongst small objects were pendants for the girdle, hairpins, and rings. All of these are referred to or illustrated in Parts I. and II. Sceptres were valued, also studs for the forehead, and bracelets. An ankus or elephant goad is depicted in Plate 15 of Part II. Combs were made of it; also linked chains of jade and beads for the rosary; thumb rings for the archer, and mouthpieces for pipes. Flowers and butterflies are worn on bands of velvet, and the eighteen small beads and other appendages of the official rosary are preferably made of jadeite; so is the tube for the hat of the decorated mandarin. The belt-clasps and pendants in Plate 15, Part II., are of this class.

In fig. 96 of Vol. I. of Dr. Bushell's work we have a rosary of amber and corundum beads with plaques and pendants of jadeite. Beads of plasma, which is found in the Panjab, are described on page 51, Part IV.

We learn from the "Indian Encyclopædia" (1907) that a large trade is done in the manufacture and sale of turquoise jewellery in India itself. Of its use in Central Asia and Upper India, a good deal was written in the earlier papers of the present series, and especially on pages 61 and 62. At a recent reception of the Selborne Society, the ring settings of a number of rough turquoises, such as are worn by Russian peasantry, were shown, another proof of the universal admiration for the stone, and reasons were given for its popularity, such as, for example, its supposed power of averting the "evil eye." These ideas prevail also in India, but amongst many people there is a love for the peculiar sky-like blue colour of the gem, a love which seems to be reviving in Europe as well as in the East. This love, indeed, seems almost universal; thus, for example, we find the jet-black wool of a Barotsi negress of Central Africa, on the Upper Zambesi (of whom a model is shewn in the Ethnographical Gallery of the British Museum), set off with a fillet of turquoise-coloured beads. The figurines of Ushabti figures, numerous pectorals, scarabs, and necklaces, so many of which are exhibited in the Egyptian Galleries in the Museum, are also of the same hue; and not far from them is a collection of ancient Mexican mosaic work which presents the same appearance as some ornaments, such as brooches, belt-clasps, etc., which have been introduced somewhat recently into Kashmir. The Mexican work is thus described:—"Some of these specimens are known to have reached Europe in the 16th century, and it is almost certain that objects of this class were among the presents sent by Cortes to the Emperor Charles V. Most of them have been obtained from Italy, and are more especially connected with Florence, where they were probably preserved in the Medici Palace. Only twenty-two examples of this kind of work are known to exist, the largest individual collection being that here exhibited. The

stones (chiefly turquoise, malachite, and obsidian) are embedded in a tenacious gum upon a wooden base. The turquoise is believed to have been obtained in the trachytic rocks of Los Cerillos, near Santa Fé in New Mexico. Amongst the objects are the following :—Ancient Mexico Breast Ornament, in the form of a two-headed rattlesnake, covered with a mosaic of turquoise and shell. From an old collection in Rome. Christy Collection. Purchased 1894. *Archæologia* IV. 396. Sacrificial Knife. Do. Tylor, pp. 101-110, 338. Christy Collection. Wooden Disc. Do. Purchased 1866; said to have come from Turin. Wooden head of animal; turquoise and malachite. Christy Collection. Given by A. W. Franks, Esq., 1865. *Archæologia* IV. 392. Figure of Jaguar; given by A. W. Franks, Esq., 1887. Christy Collection. Mask from Demidoff Collection. *Archæologia* IV. 393. Christy Collection. Mask (front of skull); obsidian and turquoise. Christy Collection. Originally purchased in Bruges about 1845. Mask, with mother-of-pearl eyes and teeth of white shell. *Archæologia* V. 397; Tylor, 338."

The Kashmir work is applied to copper, on which a surface layer of false turquoise is compacted by cement. Turquoise, or callaite, according to Harmsworth's Dictionary, is the only phosphate amongst gems. It is not entirely opaque, and the best stones are a delicate sky-blue tintured with green. It is not crystalline. Fossil turquoise, or odontolite, is the fossilized tooth of the mastadon coloured with iron phosphate. Blue turquoise has a specific gravity of 2.75, and in the scale of hardness it is 60. It is said that many Oriental stones are discoloured by grease, which can be removed by soaking them in ether. The dyeing of these stones, as of agates, is a regular industry. Church tells us that turquoise is one of the characteristic examples of translucent and opaque stones cut *en cabochon*. Surendra Nath Mohun Tagore informs us that the Arabs and Persians believe that the gem (Arabic, Ferozuj; Persian, Feroza) cures all diseases of the head and heart, restores vision in night blindness, is useful in many other disorders, and in snake or scorpion bites. Ivan the Terrible of Russia believed in a common superstition that both it and the coral grew pale in the presence of disease. The love of the people of Central Asia for the turquoise is no new thing, for Marco Polo tells us that in Kerman are produced the stones called turquoises in great abundance, but pale blue stones are still found there. The finest turquoises, however, come from Khorassan.

Coral is even more admired than the turquoise. The coral used in jewellery, white, pink, and red, is the product of a single species of polype (*Corallium nobile*), found in the Mediterranean, the coasts of Provence, North Africa, and elsewhere. It is mainly calcium carbonate, with an unknown colouring matter. In the red or precious coral (*C. rubrum*) the branching colony is supported by a firm skeleton of pink colour. It is curious how universal is the love of coral. In Volendum, in North Holland, every woman wears a red coral necklace.

According to the "Imperial Gazetteer" of 1907, "The traffic in coral consists mainly of the real article from Italy. Bengal receives the largest amount, but the trade is subject to extreme fluctuations, and depends very largely on the demand of the great trading and banking communities of Hindus, who chiefly indulge in necklaces of this material." Surendro Mohun Tagore says that it is not so much liked in Europe as formerly, where, at the beginning of the 19th century, it was set in gold and silver and used as earrings, bracelets, necklaces, and baby-rattles. "In Oriental countries it is held in high favour." One house of Naples is reputed to export Rs.80,000 worth of coral to Calcutta, and India is said to spend 20 lakhs of rupees a year for the purchase of this commodity. Coral is very profusely worn by the Eastern nations in strings, on turbans, and on the handles of swords and daggers. The Brahmans and fakirs use the coral beads as rosaries to count their prayers. The rich wear the red coral on their head, throat, and legs. Some writers say that there is scarcely to be found an Indian who does not wear coral on some or other part of his body. The Chinese mix the red coral with jade beads, and wear them as ornaments for the neck and head. . . . The red coral was once considered the most valuable, but present fashion awards the palm to the pink ones. . . . It is often imitated." The Indians appear to share the old belief of Europe that it preserved against witchcraft.

Coral is said to form the new leaves of the Kalpa tree of Heaven. According to Sanskrit lore, it is cool, sweet, grace-imparting, being, when worn, very beneficial to women. When Mangala, or Mars, is evil, it should be worn. He who bestows it with diamonds, pearls, and rubies on Brahmans, goes to Indra's heaven. The serpents who adore coral emblems come to greatness. These should be worshipped in October. He who worships Krishna with coral can subdue the three worlds, and she who is desirous of securing the good graces of her husband should adore the same deity with a thousand gems red like coral. The Burmese consider it to be one of the nine precious gems. One variety of deep red coral is said instantly to cure from poisoning. The Arabs and Persians value Murján, or Muga, very highly. It is said to stop bleeding, to be an antidote for poisons, and to protect infants from many ills.

The peculiar qualities attached to certain precious objects which are universally believed in in the East, are not unknown in the West. A few of these ideas have been noted in some detail in regard to the turquoise and coral, but there is much lore of the kind in relation to all the common gems to be found in the works of the Raja

and of other writers. His own ideas are expressed in the following quotation from his interesting work, a copy of which he was kind enough to give to the writer of these articles twenty-five years ago. He observes :—"It is simply an error on the part of European writers on jewellery to assert that the use of stones externally or internally has no practical influence over the human body or mind." These views are generally shared by all Indians. Most of them certainly believe in their medical action, whether for good or evil. As to the former, powdered pearls, gold, and other precious things enter into a number of well-known formulæ; thus, for example, Maharaja Takht Singh, G.C.S.I., the chief of Jodhpur, who died in 1872, showed the writer a number of boluses which his Baidis, or Hindu physicians, had made for him at the cost of about fifty rupees each pill. As to the latter, the case of the Maharaja of Baroda, who was accused of attempting the life of the British Resident, turned chiefly upon the alleged administration of powdered diamonds or rubies, and my opinion as to their powers was asked by several Indian princes at the time.

According to Marco Polo (1260-1294), "The coral which is carried from our parts of the world has a better sale than in any other country." Yule, the editor of his works, observes :—"Coral is still a very popular adornment in the Himalayan countries." The merchant Tavernier says "the people to the north of the Great Moghul's territories, and in the mountains of Assam and Tibet, were the greatest purchasers of coral." Marco Polo also notes that "Coral is in great demand in this country [that of the great Kublai Khan] and fetches a high price, for they delight to hang it round the necks of their women and of their idols." Yule adds, "Mr. Cooper notices the eager demand for coral at Bathang." It is used with the turquoise in the long ornaments for the back of the head, and in collars. Waddell quotes some lines of a love song he heard near Darjeeling, which shows the value attached to coral and the turquoise :—

"My love is like the image in a pure silver mirror,
Beyond the reach of grasping hands, and only won by loving heart.
Like a tree of costly coral, like a leaf gemmed with turquoise,
Like a fruit of precious pearls, you, my love, are rare.
You are loveliest of lovely flowers, and where'er you go,
I, as a turquoise butterfly, will follow my flower."

Mrs. Rivett-Carnac describes certain ornaments as follows :—"Parak; turquoise head-dress, worn by Ladakh and Tibetan women. This head-dress, somewhat in the shape of a cobra's head, is worn falling back from the forehead over the head, often to the waist, loaded with turquoises in the rough, and quaint carnelian brooches often engraved. A 'parak' is a lady's dower, and until she has one of ordinary dimensions, a girl is supposed not to marry. The hair is plaited into long thin wisps intermingled, to lengthen it, with false hair made of wool; the different plaits meet at the waist, and there forming one single plait, they fall to the ankles, ending in a bunch of artificial hair similar to the tuft on a cow's tail." Under the head Kanthi, Mrs. Rivett-Carnac states that these necklaces, common as they appear, are worn by Brahmans of high caste. They have a religious significance and are sold in hundreds at the large religious fairs. The wearers, either men or women, adopt them as a sort of badge of religious sanctity, and are understood never to take them off; should they be broken or lost, they must be immediately replaced, as the wearer can neither eat nor drink, nor perform any religious ceremonies, until they are replaced. This description applies only to the necklaces made of straw, pith, and of different seeds and wooden beads." Brass brooches; worn by the women in the mountains beyond Simla towards Tibet. "This brooch is curiously like the ancient Irish brooch. It is used as the only fastening to the long woollen plaid which serves all the purposes of a dress to the village women. This plaid is most artistically arranged; first passed over one shoulder and under the other, it is fastened across the chest with the large brooch and chains; it is then wound round the waist as a skirt; and, as it is a good length when fastened by the woollen cords or waist bands, it falls plaited at the back more gracefully than any fashionable lady's panner. Add to this long false plaits mixed in the hair and falling low over the shoulders; earrings, from which depend long silver chains drooping with the hair and passed from ear to ear; a bright red bunch of wool, worn as a chignon and filling up the space between the plaits; the whole surmounted by a low red-crowned cap, a veritable pork-pie. Europe might learn a lesson in artistic simplicity from these village girls; few are good-looking, as we count good looks, but all possess a free careless grace, though upon them fall the entire burden of work, while the men saunter along with distaffs in their hands, or idle and smoke in the sun."

In "Tibet and the Tibetans," by G. Sandberg (1906), we read that in Lhása and Tse-t'ang there are large communities of Nepalese who carry on the goldsmiths' and jewellers' occupations, and that they are also the chief metal-workers, chemists, and cloth-dyers. The Dokpa (or nomadic people) women wear, besides the tunic (worn by men), woollen petticoats; also a curious piebald-looking shawl made up of various coloured strips of blanket and pinned to the tunic over the breast with large brass skewers. Their head-dress varies with the province inhabited, but is usually decorated with turquoise and coral. They pride them-

selves on being superior to the ordinary Tibetan of the town and village. Of the women of East Central Tibet, Mr. Rockhill writes :—"The women wear their hair in a great number of little plaits, falling over the shoulder like a cloak and reaching below the waist. Down the middle of the back is fixed a broad band of red, green, and other coloured stuffs, on which they sew ornaments of silver, turquoise, coral, or any other ornamental knick-knack they may have."

Amongst the Abors of South-Eastern Tibet, in the extreme districts near Assam, according to Mr. Needham, "Unmarried girls wear over the jointure of their legs, for decency's sake, five or six flat circular plates of brass, one slightly overlapping the other, called boisp, fixed to a plaited band of thin cane, under their petticoats; and while working in their fields, or in the village, on a hot day, it is the only article they have to cover their nakedness. . . . They are excessively fond of necklaces, earrings, and bracelets; in fact, of finery of all sorts. . . . The women are clad only in a short petticoat reaching not quite to the knee. Their big, heavy limbs are much exposed, without any delicacy, and are tattooed under the bend of the knee."

The Miri women, south-west of the Abors, wear loose cane rings about the loins, ornamentally coloured. The Moslims, who occupy the mountainous tracts north-east of Sadiya, in Assam, for both sexes, distend the lobes of their ears with enormous silver earrings. The women are neatly covered, and, if married, wear a band of thin silver round the head. The Ladakh women's characteristic head-dress is the Perak, previously described. Of Lhása merchants, the Nepalese or Palpo tradesmen stand first. The artificers in brass, the goldsmiths, chemists, jewellers, dyers, and ironmongers, are all of that race. In Lhása, women of every station, with a few exceptions (said, however, to be on the increase), follow the custom of staining the face with blotches of mahogany-coloured dye known as tui-ja. This disfigurement, founded on a law enacted 280 years ago, with the view of reducing the natural attractiveness of the female face to the other sex, forms almost a complete disguise to the countenance. Within doors, the paint is not deemed *comme il faut*. In the Ranwchhe Temple are figures—Dolma, carved in sandalwood; Chhakna Dorje (dark blue mumun stone); Chenraisi (two; one of two large conch shells; one of sandalwood); and others of jade, coral, and a single block of turquoise. Queens of the fairies in the shrine are made of five different materials, viz., amber, turquoise, human bone, conch shell, and coral.

The great interest felt in ornaments in India is shewn by the number of proverbs on the subject. A few are quoted here from Capt. (now Sir R.) Temple's edition of the "Dictionary of Hindustani Proverbs" by Dr. S. W. Fallon :—

Apná lál ganvāē-ke dar dar mānge bhík : "Having lost his ruby, he begs from door to door." (The results of extravagance). *Apní gurya sanvārnā* : "To dress up one's own doll." (Spoken of a father who defrays the whole expense of his daughter's marriage, her dress, ornaments, etc., without any charge to the bridegroom or his family). *Bhar háth chúri, pat, sún ránr* (Eastern women) : "Bracelets on her arms, and a widow withal!" (A gay widow; bracelets are only worn by a *femme covert*). *Bhúl gai dīn dihāra, mundo ne sehrá bāndha* : "Forgetting the olden time, the widow is wearing a marriage chaplet." (Making a swell of herself; applied to those who, in prosperity, have forgotten the meanness of their origin). *Bibí hain bharmālī, kán pītar kī bālī* (Eastern women) : "My lady is very consequential on the strength of a brass earring!" *Bindh gayá so moti, rah gayá so patthar* : "Pierced it is a pearl; unpierced it is a stone." (Said of an unstable, feeble character). *Chil ke ghar men parás hotá hai* : "The philosopher's stone in the kite's nest." (Kites sometimes carry off gold ornaments; Mohamedan women allege the reason to be that the young kites will not open their eyes until some gold is placed in their nest). *Chor ke ghar mor* : "A peacock in the thief's house." (A thing that betrays itself. Proverb founded on the story of a peacock who swallowed a gold necklace which a thief had stolen and brought home: the biter bit). *Churave nath-válí, nám lage chirkuthi-válí ká* : "A nose-ring a woman steals, and a ragged wench is charged with it." (The wealth of the rich covers a multitude of sins). *Dilerí mardon ka gahná hai* : "Bravery is man's jewel." *Dulári bityá, inte ka lutkan!* : "A darling daughter and bricks for her earrings!" *Gau dhan, gaj dhan, kanak dhan, ratan khán, bahu khán, jab áyá santokh dhan, sab dhan dhúl samán* : "Wealth in cattle and elephants and gold and mines and gems are all as dirt when wealth in contentment comes." *Ghar jal gayá, tab chúriyán púchhín* (Women's language) : "When the house was burnt, they admired her bangles." (A vain woman, in a fit of vexation, set fire to her own house because nobody noticed her new bangles. As she was pointing, however, to the burning house, her bangles attracted attention. "Ah!" she said, "if you had admired them sooner, my house would not have been burnt."). *Gúdar men lál nahin chhipta* : "You cannot hide a ruby in a rag." (Truth cannot be hidden; murder will out). *Háth kangan ko ársí kya hai?* (Women's language) : "To see the bracelet on your arm needs no mirror." (In answer to one who puts a question the reply to which is self-evident; the *ársí* is a small mirror worn on the thumb by women). *Hire kī qadar jauhri jáne* : "A jeweller only knows the value of a diamond." *Jangal men móti kī qadr nahin* : "Pearls are of no value in a desert." (A

man of talents and learning is of no estimation among ignorant people). *Kále ke áge chirág nahin jaltá*: "No lamp will burn before a black snake." (Because it is supposed to carry a jewel in its head. The proverb means that nothing prevails before a tyrant). *Kán pyáre to báliyan, jorú pyarí to sáliyan*: "Love my ears, love my earrings; love my wife, love her sisters." (Love me, love my dog). *Koi áine men dekhe, koi ársí men*: "Some look at themselves in a mirror, and some in a tiny looking-glass." (The face is the same wherever seen; a rose by any other name would smell as sweet). *Míyan háth angúthi, bívi ke kán pát, Launri ke dánt missí, tñon ki ek bát*: "The ring on a husband's hand, the ring in a wife's ear, the black on a slave girl's teeth, are all alike." (All these are of a foppish kind; as is the master, so is the servant). *Míyán nák kátne ko phiren, bíví kahen "nath garhá do"* (Women's proverb): "The husband comes to cut off her nose, and the wife says, 'Buy me a nose-ring.'" (Cross purposes). *Nák ho to nathiyá sobhe* [Women's proverb]: "The nose-ring becomes a nose." *Mope bázu-band nahin, aur sab gahná; Piyá kí kamáí mohe nahín lahná*: "My husband's earnings are of no benefit to me; I have no armlets, though all other jewellery." (Unreasonable discontent). *Ráni rúthegi apna suhág legí; kyá kisi ka bhág legí*: "When the Queen is angry, she can take back her ornaments, but she cannot take away anyone's fate." (The ornaments worn by the women of a native court belong to the Raja, and, of course, are worn only during pleasure). *Soná sunár ká; abhran sansár kí*: "The ornament is the wearer's, but the gold remains with the goldsmith." *Sone men píli, motiyí men dhaulon* [Women's proverb]: "She is yellow with gold and white with pearls." (Richly decorated with ornaments). *Sunár apni mán kí nath men se bhi churáti hai*: "The goldsmith will steal a piece of his own mother's nose-ring." *Tám biná bátyar hai aisi, bñ pání ke khetí jaisí*: "A woman without ornaments is like a field without water." *Zar, samán, zan, jhagre kí jar hain*: "Money, land, and women are the roots of quarrel." *Beta jan kar niv chale, soná pahan-kar dhak chale* [Women's proverb]: "Walk lowly after giving birth to a son, and veil closely when you wear gold." (Warning to women never to be proud of their sons or vain of their ornaments).

The following are from the "Hitopadesha," a famous work:—

"Although a gem may tumble at the feet, and a piece of glass be worn upon the head, yet, at the season of buying and selling, glass is glass, and gems are gems." (Servants and houses should be suited to the situation. A gem should not be placed at the feet. The same is to be understood of an able man, referring to employing men in positions suited to their abilities).

"A husband is a woman's ornament, although himself be unadorned; but when she is without one, be she ornamented, she is not adorned."

Lastly, in the "Light of Asia" we read this couplet:—

"Like threads of silver, seen through crystal beads,
Let love, through good deeds, show."

The writer feels that it is necessary to make an apology to the authors of the different works and to his readers for the length of the quotations in this part of the Journal; but, as he has not been in Burma, no other course seemed possible in order that the subject might be complete.

DESCRIPTION OF THE ILLUSTRATIONS IN PART XI.

PLATE 125.—853. Women from Ladakh and Simla. Reproduction from an original painting by William Carpenter, which is now in the Indian Museum, where there are many other interesting and valuable works of the same artist, the whole forming an accurate and beautiful series of illustrations of the picturesque buildings of India and of characteristic scenes from the life of the people. I.M. 59-1882.

PLATE 126.—854 and 855. Bracelets of the Queen of (Tjer) Zer, second king of the 1st dynasty; one of the earliest known ornaments. Reproduced by kind permission of the Egypt Exploration Fund. The estimated date for the first Egyptian dynasty is from about 5500 B.C., which makes for the bracelets an age of perhaps 7,300 years, for Tjer or Zer was probably the second of all the kings. Even if we place the reign of Zer between 4777-4514 B.C., as some authorities do, the bracelets of his queen must be the oldest historical ornaments in the world. (The title on the plate should be altered from II. to I. dynasty.) 856. Necklace of glass beads. Necklaces of this form are very popular amongst the poorer classes of North India, and women of the better classes do not disdain to wear them, though they may sometimes substitute gems for the beads. The three centre balls on a rigid rod are known as the timania, or three beads. 857. Necklace of fluted beads of a gilded composition; also common. 858. Rosary of yellow stone beads resembling amber, used by Mohamedans in the Panjab, arranged thus—1 long bead (not counted in the rosary), 32 oval beads, 1 small disc, 33 oval beads, 1 disc, and 32 oval beads; total, 100 beads. 859. Rosary of 99 beads; black spotted seeds and coral; Mohamedan; North India. 860. Necklace of glass beads strung as a net. 861. Necklace of glass beads arranged in a chevron or wave pattern; there

are many other arrangements of beads in common use. 862. Necklace of chopped pieces of grass, common amongst the lowest classes and Hindu ascetics; the pieces are dyed in different colours and strung in different ways. 863. Necklace of beads of black glass ornamented with red and white spots; North Indian. 864. Necklace of strings of cylindrical red glass and gilt beads; North India. 865. Necklace of forest seeds made in the "All Saints" Mission, Mazagon, Bombay, by Sudra or low caste women; described on pages 94 and 95, Part VII. of this series (*Journal of Indian Art and Industry*, No. 101). 866. Necklace of polished coix and other seeds and gilt beads, made at the "All Saints" Mission, and named the Princess of Wales pattern by kind permission of Her Royal Highness. 867. Glass imitations of the human eye, worn in Palestine to avert the "evil eye," shewing the universality of the superstition in the East. 868. Portion of a necklace of green glass eyes from Palestine. 869. Illustrations of most of the seeds used in the "All Saints" Mission, Mazagon, for making necklaces, bracelets, etc., as follow:—1. Fever nut; 2. Babul (*Acacia arabica*); 3. Canne; 4. Lal eval, or red weed seed; 5. White cassia; 6. Kumbli; 7. Cassia Fistula; 8. Quille (black); 9. Gul mohr, or peacock flower seed; 10. Coix (another variety of 16); 11. Rudraksha (small); 12. Quille (grey); 13. Chicku; 14. Cassia gigantus; 15. Paranarium, or guinea grass; 16. Coix (Job's tears, Coix Lachyrma Jobi); 17. Teak (*Tectona grandis*); 18. Flame of the forest; 19. Lushi; 20. Supari, or betel nut; 21. Rudraksha (*Elæocarpus ganitrus*); 22. Nukte, or Indian teazle.

PLATE 127.—870 to 896. Necklaces and rosaries from the Jaipur Museum and the author's collection. 870. Metal amulet engraved with rude figures. 873-4-6-9, 881-3-4-5-6-7-8, 890-6-7-8. Necklaces of glass beads. 871. Bracelet of seeds. 872. Anklet of twisted gilt wire. 875. Rosary of white and gilt glass beads, separated by star-shaped pieces of red paper, shewing the extraordinary substances of which ornaments are made. 878. Armlet of interlocking zig-zag bars of gilt metal; a very popular and ancient design in gold or silver. 880. Part of an iron rosary used by Nihang Sikhs. 882. Torque of gilt base metal, with incised central pattern. 891. Anklet of gilt base metal. 879, 892. Necklaces shewing common forms of pendants. 893. Part of a rosary of forest seeds. 894. Tibetan rosary of wooden beads cut into the forms of monks or sages. 895. Part of a Mohamedan rosary of olive wood. 896. Armlet or Necklace of glass beads. 897. Armlet or Necklace of gilt beads. 898. Necklace or Armlet of gilt beads.

PLATE 128.—899 to 907. Sectarian brass stamps, seals, or chāps, used chiefly by followers of Vishnu. Full descriptions of the sects of Vishnavis (Sampradaya) will be found in the late Mr. Growse's work on Mathura. 899. Sectarial mark of the Gokul Sampradaya emblem, the "shankh" or shell. 900. Chakra or quoit, used by followers of Krishna. 901. Some of the seals have the names of deities; as, for example, "Sri-Radha-Krishna," a consort of Krishna; or invocations, as "Sri Radha Krishna—Sri Brindaban—Sri Rupasana," seal used by followers of Krishna and Radha—the holy Radha and Krishna—the holy Brindaban (birthplace of Krishna), etc. The ordinary objects represented are the shankh (shell), chakra (disc or quoit), gada (the mace), padma (the lotus), the four emblems of Vishnu and Krishna, and his "Charan Paduka" or foot-marks. These sacred objects are stamped on the body, and are represented on metal ornaments. 908-9-10. Copper bracelets worn by Jogis or Sivaite ascetics. These are cast and are rather elaborate. The projecting figure in the centre is usually the lingam, or symbol of Siva, with four heads. Facing it is his vehicle, Nāndi, the bull; between is a flame or trident. There are three rows of figures round the bracelet; the outer are, for the most part, varieties of the lingam. On the centre are representations of Siva or Mahadeo (his wife or Shakti), Devi, Bhavani, or Kali, etc.; his son, Ganesha, the elephant-headed; and other personages connected with Sivaite worship; foot impressions; garlands; serpents; linga; rattles or drums; emblems of the sun and moon; and other Sivaite symbols. 911. Copper arm ornament worn by followers of Hanuman, the monkey-headed god, son of Vayu, the Wind, who was devoted to Rama, a famous incarnation of Vishnu and the hero of the Ramayana. 912. Brass badge, or armlet, worn by the worshippers of Devi, Durga, Bhavani, or Kāli, wife of Siva.

PLATE 129.—Rosaries. 913. Roman Catholic rosary of cut-wood beads united by metal chains, with metal pendent crucifix; blessed by the Pope in 1907. 914. Indian rosary (Hindu) of corrugated seeds; Mala Bait; from Jawala Mukhi. 915. Rosary of carved beads and cross; from Bethlehem, Palestine. 916, 917, 918. Parts of rosaries of tulsi wood, used by followers of Vishnu throughout India. The tulsi (sweet basil, or *Occimum sanctum*) is sacred to Vishnu, the second person of the Brahmanical Trinity, and to his incarnations. 919. Part of a rosary of olive wood beads from Peshawar. 920. Part of a rosary of large Rudraksha or Utrasum beads; sacred to Siva. 921. Part of a rosary of seeds of the sacred lotus (*Nelumbium speciosum*); Kaval cloda mala. 922. Bracelet (used as a rosary) of lotus seeds. 923. Bracelet or small rosary of white chandan or sandal-wood (*Pterocarpus santalinum album*). 924. Rosary (Mohamedan) of Zaitun wood. 925. Rosary of tulsi wood. 926. Rosary of white seeds from Jawala Mukhi in the Kangra Valley (a shrine of Devi, wife of Siva), where flaming gas emerges from the earth. Jawala Mukhi is the Hindi name for a volcano. It was at this place that the operation of making artificial noses from the forehead—the Indian method—was much practised by Indians.

927. Rosary of small Rudraksha seeds. 928. Rosary of cut sandalwood beads; used by worshippers of Vishnu. According to Haji Khan, the Persians believe that God will lend his advice to the Moslim who consults him through the beads of a rosary. This method is called an "estakhhareh," and is made thus:—"Having read a verse of the Holy Scriptures, you place the finger on a bead; then, counting the beads from that point to the nearer end of the thread, you believe God will grant you your heart's desire provided the number be odd, but that He will refuse your request if it be even." Even the choice of a wife is referred to the arbitrament of the "estakhhareh." No wonder, then, that it is valued and enriched. The doctors keep small-pox endemic by their curious remedies. Silver amulets containing texts out of the Korán are worn as preservatives of health. The saints and "estakhharehs" are sometimes the only doctors. Every pilgrim must take with him to Mecca a rosary, the square piece of unbaked clay called "mohre" (which he touches with his forehead when he bows in prayer) and a copy of the Korán. The rosary has ninety-nine beads, corresponding with the wondrous names of God used in prayer.

PLATE 130.—929. Waist-band with necklet (not shewn) attached; silver; imbricated pattern set with turquoises and coral; modern Indian. L. of waist-band, 16½ in. (Paris Exhibition.) Bought, £6 4s. I.M. 591-68. Probably Tibetan. 930. Earring (one of a pair); brass set with turquoises; Tibet. Lent by J. D. Cramer-Roberts, Esq., and the Right Rev. F. A. R. Cramer-Roberts, D.D. (late Bishop of Nassau). I.M. 10. 931. Head ornament, "Begah"; silver embossed, and ball ornament; Nagode, Baghelkand (Rewah), Central India. I.M. 3462. 932. Amulet case; brass and copper; rectangular, for holding a sacred image; Tibet. 2¼ in. by 2 in. Bought from the Taylor Collection, 6s. I.M. 1208. 933. Part of ornament for the back of the hair, "Parak"; red cloth, to which are attached amulets and uncut turquoises, mounted and unmounted. B.M. There are similar ones in the Indian Museum. The ornament, as worn by the women of Tibet, is shown in use in Plate 125.

PLATE 131.—934. Necklet, consisting of five silver pendants strung on a silk cord, with a silver fastening; bold incised work; Tibet. Lent by J. D. Cramer-Roberts, Esq., and the Bishop of Nassau. I.M. 13. 935. Necklace, "Kirchi," of coral beads with eight silver amulet cases; worn by Ladakh women; Tibet. I.M. 3070. 936. Head ornament; silver; two chased bosses with pendants connected by chains and burnished drops (grelots) to the centre of star and crescent-shaped ornaments; worn by Brinjara women in Nepal. The Brinjaras are travelling gipsies, or carriers of grain, salt, etc., from one part of North India to the other. They followed all the great armies in former times in India, and to capture them was almost a battle won. The women wear most archaic ornaments of silver and base metal. I.M. 439.

PLATE 132.—937. Girdle; damasked velvet, with eight bossed ornaments of turquoises in cloisonné mounts surrounded by coloured stones, alternating with smaller ornaments of a similar character, and terminating in a silver-gilt clasp set with turquoises; Afghan. L. 2 ft. 7½ in., W. 3½ in. I.M. 542-69. 938. Double Necklace, "Buddhi"; silver embossed stars, connected by larger stones with boat-shaped pendants and drops; Nagode, Baghelkand. I.M. 3490. 939. Neck Ornament, "Jhabjha"; tassel of silver spiral ribs and balls, with three similar tassels attached to chains and drops; Nagode. I.M. 3465. The Nagode work is peculiarly bold, and characteristic of the work of gold and silver smiths in Rajputana and Central India. 940. Arm ornament, Baju-band; silver, embossed and burnished, in form of flowers; Nagode. I.M. 3488.

PLATE 133.—941. Anklet, Khalkhal, for children; silvered metal band with pendent grelots or hawk-bells; Syrian (also common in India). Diam. 2 in. Bought at the Annual International Exhibition, 1872. I.M. 1539. 942. Ornament for a fez or tarbúsh, "Kors Tarbúsh"; gilt metal filigree, circular, set with coloured glass; Syrian. Diam. 4½ in. Bought (Annual International Exhibition, 1872), 7s. I.M. 1559. 943. Head-dress of silver, topped with beads and set with jade, glass, and turquoises; Algerian, 19th century. Bought. I.M. 1302. The combination of bold silver work and rough beads or discs of jade, amber, glass, etc., is common all over the East and is effective. The spiral ornament, which is very primitive, should also be noticed in connection with Etruscan and Indian ornament, etc. 944. Ring, with expanding circular bezel chased in relief, profile to right; Northern Indian, 18th century. (Warterton Collection. Bought, 7s. 6d.) V. and A. 1015. 945. Earring; gold wire, granulated on the lower part in front, to which is attached a semi-circular-headed cartouche, twisted, cord border; at the bottom are three loops for pendants, now wanting; originally set with gems; Ancient Greek. L. 1½ in. (Webb Collection.) V. and A. 8764-63.

PLATE 134.—946 to 968. Ornaments worn by aboriginal tribes in Assam. From the British Museum; Ethnographical Gallery. 946. Assam-Naga coral necklace. 947, 948. Assam-Naga ear ornaments; purchased 1874. 949, 950. Ear ornaments; Assam-Naga; given by A. W. Franks, Esq., 1871. (7345.) 951, 952. Assam-Akka double necklaces; given by A. W. Franks, Esq., 1885. (3360.) 953, 954. Ear ornament; Assam-Naga; given by A. W. Franks, Esq., 1867. (434.) 955. Amber ring worn by priests. 1868. (489.) 956. Man's ear

ornament; Assam-Naga; given by Colonel Keatinge, 1885. (3359.) 957. Ear ornament of carnelian beads; Assam-Naga; given by A. W. Franks, Esq., 1868. (4922.) 958. Assam-Naga penannular rings; given by Colonel Keatinge. (1099.) 959. Assam-Naga ornaments worn by women. 960. Assam-Naga ear ornaments; given by Dr. J. M. Foster, 1872. 961. Assam-Naga ear ornaments of pure tin; Patkoi Mountains, Burma; given by Dr. J. M. Foster, 1878. (843-4.) 962. Assam-Naga woman's hair-pins; given by Colonel Keatinge. (1077.) 963. Assam-Naga breast ornaments; given by A. W. Franks, Esq., 1871. (7347.) 964. Assam-Naga man's wristlet; given by Dr. J. M. Foster, 1872. (8302.) 965. Assam-Naga man's gauntlet; given by Colonel R. H. Keatinge, 1879. 966. Assam-Naga necklace, with boar's tusks and pendants; given by A. W. Franks, Esq., 1870. 967. Assam-Naga bracelets; shells strung on red and yellow thread. 968. Assam-Naga ornaments, as sold for trimming a woman's "metlah"; given by Dr. J. M. Foster, 1878. All these ornaments are arranged on one plaque, and illustrate how many generous donors assist in forming our national collections. They also shew the infinite variety of materials, generally of no intrinsic value, which go to make up the ornaments of wild races.

PLATE 135.—969. Belt; gold plates with applied repoussé scroll ornament and diaper ornaments set with seventy-one jewels; discovered in levelling a Buddhist temple at Rangoon in April, 1853. Dated the year 846 (A.D. 1484-5). L. 2 ft. $3\frac{1}{2}$ in., W. $\frac{3}{4}$ in. I.M. 2757. 970, 971. Ear-plugs, a pair; green stained ivory, set with imitation stones; used by dancing girls; Burmese. L. $1\frac{3}{4}$ in. I.M. 10135. 972. Part of a neck-chain of seven strings of beads and rings; gold; Hul bautlay; Burmese. I.M. 3161. 973. Red gold diaper band with numerous pendent ornaments of seed pearls, gold beads, and pointed drops; Burma. I.M. 3165. 974. Neck ornament; Baiyet; red gold filigree rosettes, crescents, and pendants hanging from a chain band; Burma. I.M. 3163. (See previous notes on Burmese necklaces or dalizans.)

PLATE 136.—975. Waist-band; an order of nobility, consisting of four ornaments (three shown) of perforated gold, set with uncut rubies connected by twisted gold cords. From the King of Ava (Burma). I.M. 3157. The Nepalese also introduced such ornaments of gold chains, to distinguish the different ranks of officers in their army. 976. Bangle, made in two parts; gold, set with three rows of rubies; Ava (Burma). I.M. 3159. 977. Ear-plug; plain gold, mounted with eighteen diamonds in open work. I.M. 3172. 978. Ear-plug of perforated gold, with dome-shaped top; Burma. I.M. 3171. 979. Leaf-shaped ring of gold loops and plates set with nine rubies; a portion of the Burmese regalia. L. of bezel, $1\frac{1}{2}$ in., Diam. 1 in. I.M. 3170 (and 276).

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART XII.

ANTIQUÉ JEWELLERY AND ORNAMENTS,

WITH REFERENCE TO THE HISTORY OF THE SUBJECT, AND THE ORIGIN AND DEVELOPMENT OF THE DIFFERENT STYLES; MISCELLANEOUS NOTES AND ADDENDA.

"Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold."
[Milton's *Paradise Lost*, Book ii. l. 1.]

"Better a diamond with a flaw than a pebble without." [Chinese proverb.]

"With the tinkling jewelled anklets,
With the flashing, jingling necklace,
With the show of girdles garrulous
From their ringing, ringing bells,
With the sound of lovely jingles
From the rows of rolling bangles,—
(Pray) whose heart is not bewildered
While the moon-faced maiden swings?"
[Act II. Scene IV St. 32]¹

"As the central gem, brilliant with golden setting, adorns the necklace."—p. 183.

"Even women who are devoid of (natural) beauty put on ornaments, (for) they win a certain comeliness by such embellishment, (but) adornments make the comeliness, even of a person who is naturally handsome, to unfold itself (to still greater beauty)"
—*Kapūra-Manjarī*, Act I, 31.

It may be thought that the representation and description of the jewellery and ornaments of the ancient world beyond the boundaries of India should not be included in a journal which is nominally devoted to that country. There are, however, several reasons which seem to justify such a course. Of these, the most important is the fact that the Journal is intended as much for the use of Indians as it is for Europeans; secondly, the inclusion of some of the best examples of the beautiful work of the past in the galleries of Europe will enable students to judge for themselves what influences, if any, have been felt in India, on the one hand, of the old civilizations; or whether, on the other, the latter have in any way derived ideas from the former.

Owing to the courtesy of such authorities as Sir E. M. Thompson, Director of the British Museum; Mr. A. B. Skinner, late Director of the Art Museum (Victoria and Albert Museum), and their staffs, especially Mr. C. Stanley Clarke and of other gentlemen, it has been possible to reproduce more fine examples of the jewellery of the ancient world than have perhaps ever been brought together in two numbers of a Journal.

The subject of jewellery is one of extreme interest, especially in those countries in which it is used as capital. For this, as for other reasons which have been alluded to in previous articles, it has been the cause of numerous wars and of the destruction of many human beings. It has been the source, perhaps, of more misery than any other form of property; and the joy or advantages which are supposed to accrue to its possession have been the mainsprings, if not the only incentives, of many ambitions. The observations which have been already made prove that there are many sides to the subject, and that its consideration, instead of occupying only one small work, might indeed extend to many volumes.

As to the character of Oriental jewellery, one might quote, as most instructive and valuable, the reflections of Ruskin, in "The Lamp of Truth" of his famous work on Architecture, where he says:—"Ornament, as I have often observed, has two entirely distinct sources of agreeableness; one, that of the abstract beauty of its forms, which, for the present, we will suppose to be the same whether they come from the hand or the machine; the other, the sense of human labour and care spent upon it." In writing of carved work, though he applies his remarks also to ornaments, he continues thus:—"Its true delightfulness depends on our discovering in it the record of thoughts and intents, and trials, and heart-breakings—of recoveries and joyfulness of success; but, granting it even obscure, it is presumed or understood; and in that is the worth of the thing, just as much as the worth of anything else we call precious." How true is all this of Indian ornaments. Even if much is the repetition of well-known forms, yet every specimen is hand-made, and if of silver or gold, it is fashioned in the presence of the purchaser, who seems to feel every step of the process which converts his or her hard-won metal

¹The stanza is a *tour de force* in the use of imitative words (onomatopoeia). Translation of the *Kapūra-Manjarī* (Camphor-Cluster) of Rājasekhara, about 900 A.D., by C. R. Lanman, Harvard University, Cambridge, Mass., 1901.

into an object of personal delight. Each ornament, too, is the result of carving, hammering, etching, or some process involving thought and individual skill instead of the perfection of the machine, which turns out innumerable examples of highly-polished, accurately-modelled, and absolutely exact copies of one original, which, however beautiful they may be, can never satisfy the æsthetic sense of anyone. Moreover, the types of ornaments are comparatively few, and, as such, recall to their wearers—caste, family, country, and history in a way which no present-day jewellery amongst educated people in Europe ever does or can do.

Ruskin is very hard upon those who wear false jewels, which “no woman of feeling would do,” because “the using of them is just as downright and inexcusable a lie as the employment of false ornament in building,” where “you use that which pretends to a worth which it has not; which pretends to have cost, and to be, what it did not, and is not; it is an imposition, a vulgarity, an impertinence, and a sin.” These words are quoted because in India there is no such pretence about the wearing of ornaments of base metal or beads, or other objects of the like nature. The lowest classes often use silver, gold, and gems, perhaps chiefly to represent capital; but those who wear articles of little intrinsic worth do so because of their decorative value, their beauty in their eyes, tribal or caste custom, or their religious value; but there is no concealment, no display of false pearls as true, or of brass as gold. There may be fraud on the part of the jeweller or goldsmith, but the purchaser is innocent. Such being the case, we can with pleasure study the ornaments of the poor, so many of which have been illustrated in the *Journal*, for we are sure that it is only want of money, a fact well known to all who see them on the owners, that prevents such articles from being made of the rarest materials, such as are found in exactly the same designs in the jewellery of the rich. There is no shame in a country in which the caste or position of everyone is known—even in those exceptional cases in which, under sumptuary laws or customs, such as still exist in some native states, the use of precious metals, particularly gold, or of gems in jewellery is prohibited to certain people.

Jewellery is not only worn because it is of intrinsic value, and because it is beautiful, but for religious or superstitious reasons. All these points have had frequent illustration in previous papers, but require some further consideration in a final review of the subject. Thus we find that Messrs. Haji Khan and Wilfrid Sparrow in “*With the Pilgrims to Mecca*” have something of interest to tell us in connection with ornaments, especially from the Persian point of view.

“The universal belief in omens is traditional, and extends, among other things, to precious stones. By far the luckiest of these is the flesh-coloured carnelian, which is a great favourite with the men. It owes its popularity to the fact that the Prophet himself is said to have worn a carnelian ring set in silver on the little finger of his right hand. It grew still more in favour at a later period, because Jafar, the famous Imám, declared ‘that the desires of every man who wore it would be gratified.’ The Shiah have the name of one of the twelve Imáms engraved upon it; others make use of it as a seal bearing their own names. Hardly less lucky are the turquoise and ruby, which are believed to have the effect of warding off poverty from those who are fortunate enough to possess them. This is why they are treasured by the fair sex, the ruby being, perhaps, the more dearly loved of the two.” To avoid evil, the new moon must be seen “on the face of a friend, on a copy of the *Korán*, or on a turquoise stone.” Some high officials choose gold seals ornamented with diamonds; and others, turquoise seals decorated with pearls or with rubies. Sometimes a line of poetry is engraved with the owner’s name.

Musalmans are great believers in amulets. The *Bába ghúli* is worn by Muslim children. It is usually a carnelian, set in silver, engraved with a short chapter of the *Korán*. One which Haji Khan bought had twenty-two alternate rubies and emeralds round the stone. The amulet had two loops or links, to which were attached threaded strings of gold ending with tassels, and a running noose for fastening round the arm.

Shiah Persian boys often wear a tugh or silver chain round the neck, to which is attached a silver bowl called *kashkúl*. It is changed every year until the boy is nine years old, at the end of which the nine chains are sent, as propitiatory offerings, to the shrine of some saint, especially to that of Abbas in Kerbela. Sometimes a pair of hands, in memory of Abbas, whose hands were cut off at Kerbela, is hung upon the chain.

Oak apples, or *mázus*, are also used as charms. These are often set in silver, which is at times beautifully chased. Haji Khan was told that this particular kind of *mázu* is suspended on a chain and worn on the breasts by women.

Madame de Barrera, in her “*Gems and Jewels*” (1860), sums up a good deal of the existing materials, from which the following notes are extracted:—“The breastplate of the High Priest contained twelve stones of inestimable value—a sardius, a topaz, a carbuncle, an emerald, a sapphire, a diamond, a ligure, an agate, an amethyst, a beryl, an onyx, and a jasper, each of which was engraved with the name of one of the twelve tribes of Israel.” Madame de Barrera thinks that many circumstances connect Hindostan with India as the birthplace of the

taste for precious stones or of their discovery. She refers to the ring Sudarsim¹, which, with the precious stone on the breastplate, sends forth a light that illuminates Vaikúnta, the divine abode of their wearer, Vishnu.

Quintus Curtius writes of pearls as the scum thrown off by the sea, which has no other value than that which luxury gives it. He speaks of the earrings of precious stones and bracelets of gold of those who were distinguished by birth or wealth; and of the Persian troops called the Immortals, who wore collars of gold, and dresses of cloth of gold, with jackets, the sleeves of which were covered with precious stones. The king wore a girdle of gold, such as women wear, from which hung a sword, the sheath of which was covered with precious stones, so skilfully set that the whole mass of gems looked like a single stone. The belles of ancient Egypt adorned their brows with diadems of pearls, and their throats with necklaces of four rows of precious stones and with gold collars; they wore bracelets and armlets set with amber, and earrings with three drops. The fingers of the men were loaded with rings. Nine precious stones were worn on the garments of the Tyrian lords, viz., the sardius, topaz, diamond, beryl, onyx, jasper, sapphire, emerald, and carbuncle.

Madame de Barrera refers to the similarity of the ornaments, helping perhaps to prove their having the same origin, of the extinct races of South America (Mexico and Peru) and the Jews of the age of Solomon. The ensigns of power were the same, and consisted of crowns, bracelets, sceptres, sandals, and royal mantles. The pendants from the arms, and the breastplate especially, appear to be of Hebrew origin. The taste for rich dress and ornaments was imported from Asia into Greece, and thence to Rome. The Greek and Roman jewellers had varied the form and style of ornaments to such a degree, that, according to archæologists, our most modern artists are merely copyists or imitators.

Eleanora of Provence, wife of Henry III. of England, had no less than nine "guirlands, or chapelets," for her hair, formed of gold filigree and clusters of coloured precious stones. The greatest artists (for example, Leonardo da Vinci and Benvenuto Cellini) in the sixteenth century, designed the rich ornaments which were worn. Jewels were more acceptable to Queen Elizabeth than any other offering, so great was her passion for them. The conquests of Mexico and Peru, achieved towards the close of 1543, and the discovery of the rich mines there, made the precious metals much more common, towards the end of the seventeenth century, than they had hitherto been.

Ctesias tells us that the fine stones of which the Babylonians made seals, came from India; and that the sardonyxes, onyxes, and other stones for signets, were picked up on the mountains adjoining the deserts. The testimony of modern travellers have confirmed this author's reports; and to this day the finest lapis-lazuli is still found in these parts.

The principal mines of Oriental agates at the present day are in the little principality of Rajpipla in the province of Gujerat, fourteen miles distant from the town of Broach, where they are cut into different ornaments and trinkets. Hence, perhaps, the jewellers' term "brooch." The Oriental carnelian comes from the East Indies, etc. A necklace of very large pearls, such as that worn by the Sultan Tippoo when he died at the gates of his capital, and that which the Shah of Persia wears, is an important part of the royal regalia in the East.

The ancients never engraved on hyaline corundums; engraved gems of this class belong to the modern times. Among the most celebrated is a ruby that belonged to Runjeet Singh, weighing fourteen rupees (half an ounce), and on which were engraved the names of several kings, its former possessors; among them were those of Aurangzeb and Ahmed Shah. The Aztecs were exceptions, as they engraved precious stones. The "Shah of Persia" diamond, given by the Persian ruler to Nicholas, Emperor of Russia, has engraved upon it the names of its former owners, as follows:—"Ek-Bek Schak, Nazim Schak, Feth Ali Schak—Lords of Irostan." Rienzi, the last of the Roman tribunes, was identified by the conspirators who slew him, by his armlets.

Tavernier says that the ladies of Bagdad wore a collar of pearls round the face. Indian courtesans pierce the left nostril. In Lars and Ormuz the females pierce even the upper part of the nose, in order to fasten a sheet of gold over it. The chain was a badge of honour among the Egyptians, Chaldeans, and Persians, also in ancient Ireland. Amongst the Gauls, the chain and necklace for women were very ancient. Girdles are of very great antiquity. The Christians' girdle was instituted by Mota Vakel, caliph in the year of Hegira 235, to be worn by Christians throughout the East as a badge of their profession.

Crowns were rather a sacerdotal than a regal ornament, and were looked upon, in the first ages, as insignia of the Divinity. When the same person was priest and ruler, the crown became the attribute of sovereignty. Roman bridegrooms wore crowns. The ancient Persian monarchs wore as the insignia of sovereignty a purple and white tiara, called cydaris. There is no crown in the Persian regalia of the present day, unless the cap enriched with jewels, worn by the king, be so called. Tavernier, who witnessed the accession of several Oriental princes, thus describes the investiture:—"I was present at the accessions of Cha Sephi I. and of Cha Abbas II.,

¹ Su-darsan, more properly the discus of Vishnu or Krishna.

but saw no crown placed on the monarch's head on either occasion ; nor is the ceremony of a coronation used in any part of Asia. The principal mark of investiture, both in Persia and Constantinople, is the girding on of the sabre. A cap, covered with the richest jewels in the treasury, is placed upon the sovereign's head ; but this cap has no resemblance to a crown. The same ceremony of the sabre and cap is used with the great Moghul, the king of Visapur, and the king of Golconda."

Among the Arabs, the expression "to have a ring in one's ear" is synonymous with being a slave. The Rabbis assert that Eve's ears were bored when she was exiled from Eden, as a sign of slavery and submission to man, her master. If so, the slaves have since found a way to make their masters atone for this humiliation.

The earring given to Rebekah weighed half an ounce. Pearls, amongst the Romans, were the most expensive earrings. The importance given to the earring among East Indian princes is evidenced in the title of the Emperor of Astracan, who styles himself "Emperor of Astracan, Possessor of the White Elephant and of the Two Earrings, and, in virtue of this possession, legitimate heir of Pegu and Birnia, Lord of the Twelve Provinces of Bengal, and the Twelve Kings who place their hands under his feet."

In the East, bracelets are generally worn by women and armlets by men. The armlet, however, is in use among men only as one of the insignia of sovereign power. We still find such a distinguishing band of jewelled metal (as was taken from the arm of Saul) worn as a mark of royalty from the Tigris to the Ganges. Rebekah's bracelets weighed five ounces. Sir John Chardin tells us that ornaments as heavy, if not heavier, are worn now by the Eastern women. Bracelets of gold, twisted rope-wise, are those now most in use in Western Asia.

In modern times, the most celebrated armlets are those which form part of the regalia of the Persian kings, and which formerly belonged to the Moghul emperors of China. These ornaments are of dazzling splendour, and the jewels in them are of such large size and immense value that the pair are estimated at two hundred thousand pounds. The principal stone of the right armlet is famous in the East by the name of the Devia-e-nur, or "Sea of Light." It weighs one hundred and eighty-six carats, and is considered the diamond of finest lustre in the world. The principal jewel of the left armlet, although of somewhat inferior size (one hundred and forty-six carats) and value, is renowned as the Toh-e-mah, "Crown of the Moors." The imperial armlets, generally set with jewels, may also be observed in most of the portraits of the Indian emperors. The famous Koh-i-nur was worn by Runjeet Singh, set in an armlet.

In ancient sculptures Ormuzd, the Good Principle of the Zoroastrians, is represented holding a ring in one hand as the symbol of omnipotence. All the Hindu and Moghul divinities of antiquity, as well as those of the present day, are loaded with rings. The statues of the gods in the Island of Elephants (supposed to date ten centuries earlier than our era), though they have no garments on, are adorned with head-gear, necklaces, earrings, finger rings, belts, and also their various attributes. The use of the ring to give validity as a signature to a document seems to be universal. It existed among the ancient Chaldeans, Babylonians, Persians, Greeks, and subsequently the Romans. All Asiatics, the Peruvians, and Mexicans wore rings also on the toes. The seal ring was used by the ancient Romans to serve as a key. It is unnecessary to quote Madame de Barrera any further. Sufficient has been noted to shew what an enormous amount of lore and speculation is connected with the subject of jewellery.

As regards the antiquity of Indian art of all kinds, in the synopsis of the lectures delivered by Professor Reinach, at the Ecole de Louvre, published in 1904, he is represented as speaking as follows :—"If I pass over the art of India and of China, it is because the great antiquity attributed to these is a delusion. India had no art before the period of Alexander the Great." This is a sweeping statement, but is there any real evidence to disprove it? Mr. Marshall, Director-General of Archæology in India, gives us some facts which are worth consideration in this connection. In the Annual Report of the Archæological Survey of India for 1902-3, in which he has a most interesting article on "Buddhist Gold Jewellery," he remarks upon the very small number of specimens of ancient jewellery which have come down to us, which he attributes to the fact that there has not been, as in Western countries, a custom of burying personal ornaments with the remains of the dead. In the case of the Buddhists, practically all the pieces of jewellery which we possess have been found in their stupas or topes, and some of these, perhaps the most superior in technique and design, are described and illustrated in his paper. Nos. 3 to 10, and 13, 14, and 15 of his illustrations were found at Tordhu, a village not far from the Indus, in the Yusufzai district of the Frontier Province.

The following description of some of the ornaments is in his own words :—"1 and 2. Two pendants identical in all respects. It consists of two separate pieces, the upper attached to the lower by means of a hook which passes through a hollow cylinder. It was stated that they were thus fastened together at the time of finding ; and, as the marks caused by the rubbing of the hook at the edges of the cylinder bear out this statement, we may believe that the two parts were originally combined to form one ornament, although it must be

remarked that the combination is a clumsy one, and that the cylinder seems more suited for the reception of a jewel enriched with a setting of gold, such as that shewn in fig. 16. The upper portion of the ornament is built upon a framework of flat gold wire, which is twisted into the form of a square, subdivided into four smaller squares. Beneath this is a somewhat broader band of gold ending in two hooks which project beyond the framework on either side; at the point of projection the base of the hooks is enriched with a small circlet edged with granules. The ornament attached to this framework consists of a large central flower with trefoil leaves springing from the border of its obcordate petals, and with four smaller blossoms—one at each corner of the framework—united to it by means of tendril-like bands. The corolla of the central flower is formed of a sheet of gold roughly cut to the required shape, with a fine gold wire soldered round its edge, which serves to delineate more precisely the contour of its petals. The surface visible within this wire is covered with granules. The six smaller petals above the corolla, which seem to constitute a sort of corona, are composed of two laminæ united only at their edges by a narrow band soldered between them. Above these again, are five smaller obcordate petals, each forming a cloison, from which, unfortunately, the coloured jewel paste has disappeared. In the centre of the flower is a raised cylinder with flanged edge, bordered with particles of gold of larger size than those which decorate the petals of the corolla; the flange of the cylinder is separately attached, and the cylinder itself was once, no doubt, closed with a gem cut *en cabochon*. Gems also were originally inlaid in the small blossoms at the corners, and coloured paste or stones (probably lapis lazuli and garnet) in the trefoiled leaves which alternate between them."

"The lower half of the ornament consists of a fanciful design, on either side of which is an infant Eros riding on a winged sea-lion, with four chains and bells suspended beneath him. The vase-shaped ornament in the middle is set upon a three-stepped base, from which hangs a cluster of five drops of gold, with a pyramid of five tiny granules clinging to each; the granules are of solid metal, but the larger drops are hollow, being formed of half globes beaten out and soldered together. The body of the vase-shaped design in the centre, for the *motif* of which we may compare the top of a silver casket from one of the Hidda topes, is a mere skeleton of filigrain work, with tiny rosettes of gold granules disposed about its shoulder; but the foot, neck, and cylinder above consist of hollow tubes ornamented with granulated beadings. The cylinder, which rather suggests a Buddhist *cakra* or wheel, is like the one in the centre of the flower above, flanged with a separate band of gold. The Erotes and sea-monsters appear to have been cast in a mould, and afterwards chased with a graver's tool; the hair of the boys is very carefully worked, and falls on their shoulders in a natural row of ringlets. Their wings, and the wings and ears of the monsters, both front and back, were inlaid with paste, a fragment of which, of blue green colour, still remains in one of the ears. . . . Between the rings, from which the chains are suspended, are small bosses like nail heads, and to the lower extremity of the chains miniature bells were attached; only one of these bells is now left, and within it, at the time of finding, a small pearl is said to have been hanging."

Fig. 3 is particularly interesting, because the round medallion hanging from a chain is in the form of a stūpa. It is set with garnets and lapis lazuli, and part of it is "ornamented with drawn threads of finest filigrain bordered by a granulated beading." Fig. 4 is an elaborate earring, and the outer surface of the hollow body of the ornament is "completely covered with granules of a more developed type than are found in the preceding examples. Each granule is a half globe of beaten gold, to which a single grain is affixed, like so many miniature breasts." In one of the heart-shaped cloisons of the jewel, silver foil for backing a transparent gem still remains. Similar foil is found beneath the carbuncle, a garnet *en cabochon*, in fig. 16. The earring (fig. 7), of solid gold and first-rate workmanship, is like that of bracelets worn by a figure in one of the Ajanta cave paintings (Griffiths' *The Paintings in the Buddhist Cave Temples of Ajanta*, Vol. I. p. 18, fig. 53). There is also a finger ring with a coin of Vasudeva's successor; it is believed to be Huviska, who reigned about the second century A.D.

Mr. Marshall refers to the main features of the designs of these ornaments under the heads—1. Decoration of the surface of the metal with fine granules; 2. The incrustation of gems; 3. The ornamentation of little pyramids of granules. The writer notes that the art of granulating was a favourite one among the ancient gold-workers of the countries bordering on the Eastern Mediterranean, and mentions the unlikelihood of such an ingenious and extremely laborious process having been discovered independently in those countries and in India. The art is described by Cellini, who shews that each grain was separately soldered on; but it is not improbable that in some of the finer work from Etruria the grains were sprinkled like dust over the surface which had to be covered. The antiquity of the process, he adds, seems to be against its having been borrowed from India, as exquisite examples date, it appears, from the sixth dynasty in Egypt, and specimens occur amongst Trojan and early Mycenaean gold work, and still more commonly towards the end of the Mycenaean age (Enkomi), when Phœnician influence predominated. This art prevailed in other countries so influenced, as Cyprus, Sardinia, and Etruria. It flourished in Greece proper, and in the Greek colonies in Italy and Asia Minor, until at least the

second century B.C., but was long forgotten in Europe and not re-discovered until Castellani found it still surviving in an obscure Italian village. It is probable, therefore, that it was introduced into India "when the influences of Western Asia were imprinting themselves so deeply on the coinage, gem engraving, architecture and sculpture of the Gandhāra country." In short, it is another illustration of the borrowing power which is so characteristic of the Indian who, in so many things, is a splendid imitator, especially when infinite patience and delicacy of manipulation are required. Illustrations of the most magnificent examples of this most important art, from the British Museum and other collections, are included in the present number of the Journal.

Mr. Marshall observes that if the art of granulating was a Western one, that of incrusting is undoubtedly of Eastern origin, and that it was probably made known in the Mediterranean area when the conquests of Alexander had opened up the Orient. The paper should be read in order to ascertain the arguments on which this calculation is based. Incidentally he refers to the chains with bells or other pendants in figs. 1 and 2, which figure extensively in Hindu-Buddhist and Mohamedan architecture, which Grünwedel divined as being, in the case of the Buddhist stūpa at Barahat (Cunningham), as having been borrowed from jewellery. These chains, bells, and pendants are also found among the modern Turkoman ornaments. As to the little pyramids of granules clinging to each other, Mr. Marshall observes that they are "certainly identical with the *motif* which the little clusters on our Indian jewellery were designed to express, the only difference being that the Cypriote ornament is, if anything, slightly more naturalistic and original." This, again, seems to be borrowed from the West. He concludes by remarking that "The hybrid character of these ornaments . . . point to their being the outcome of that widely diffused cosmopolitan art of Western Asia, which was chiefly developed from the fusion of Hellenic and Oriental influences in the fourth and third centuries B.C., and which gradually permeated eastward and was assimilated at a later date into the Buddhist art of Northern India."

With reference to the above remarks, how interesting is the account, in the *Times* of March 9th, 1909, of Dr. M. A. Stein's lecture before the Royal Geographical Society on March 8th, on his exploration in Central Asia. In October, 1906, he found at Niya, a small oasis to the east of Keriya and Kotan in Central Asia, many relics dating from about the third century A.D. Amongst them, "It added to his gratification to see that a number of the rectangular and wedge-shaped letter tablets (which were very numerous) still retained intact their original string fastenings, and a few even their clay seal impressions. How cheering it was to discover on them representations of Heracles and Eros left by the impact of classical intaglios." A leading article of the same day's *Times* refers to the remarkable discovery, concerning the Great Wall of China, which was made by Dr. Stein as "a central fact, around which all our information about that Græco-Indo-Chinese civilization must crystallize." Here, 2,000 years ago, there was a meeting-place of great civilizations which may help us to realize in some degree the origin of many of the patterns which have assisted in the formation of what we are pleased to call Indian art.

In the Annual Report accounts are also given of excavations at Chārsada on the Swat river, in the Frontier Province. Amethyst, onyx, and lapis lazuli beads were found, as well as shell bracelets. Similar objects were found, as described by me in Part III., on the old Sambhur site, and at other places, according to Mr. Marshall, as at Brahmanabad in Sindh. Some of the fragments of shell had parallel lines incised upon them, and one had a single row of circular bosses. The sections of the shell (conch shell) were pierced for the wire by which they were joined together. Round and fluted beads of blue vitreous paste, others of bone (some cut in a series of three or more), others of crystal, chalcedony, agate, lapis lazuli, carnelian, turquoise, and glass were found; and most of them seem to have been cut. Most of the above seem to have been of early Mohamedan times before the twelfth century A.D., but others not unlike them were discovered with coins of the Indo-Scythic period. These are figured in the Report. Messrs. Marshall and Vogel remark that necklaces of a similar design in gold are still common in Northern and Western India. In one specimen shewn there were "twenty-one beads, round and fluted; the flutings vary from seven to twenty in number." The bands were made of vitreous paste, with pale blue surface. A curious necklace of seventy-two double-flexured beads shews a design which, in different varieties, is common enough in North India. Cowrie shells were also found pierced for suspension. In another mound, besides amber and other beads, bronzes, such as seventy earrings, were found. The forms are common enough now, and the practice of using three stones is thus seen to be ancient. The simplest type of the rings is of plain copper wire with the ends twisted together. This type is elaborated by coating the wire with silver, and still further, by threading on it small beads of crystal, silver, or vitreous paste. There were also iron rings.

Mr. A. Rea also has a long paper on the "Prehistoric Antiquities in Tinnevely." He describes numerous objects which he discovered in the vast cemetery at Adillanatur. The most remarkable articles of jewellery were "gold frontlets of thin gold leaf, so flimsy that they could not possibly have been used as jewellery in real life. They are mere imitations of the genuine article, substituted by the relations of the dead, who no doubt kept the

more substantial jewellery for themselves." We find somewhat similar specimens in the British Museum.

Mr. Rea remarks that "the comparative rarity of bronze objects and their use for personal ornament, shews that this metal must then have been scarce, highly valued, and used only by the higher class of people. The only gold ornaments found in the tombs are diadems." One specimen, a ring of iron covered with gold plating, was found. One specimen of a pottery earring was obtained; fish vertebræ were used for the same purpose. There were bangles of bronze, plain or with bells, or wire with or without pointed knobs; necklaces of wire rings, some with bronze beads; and bronze diadems with embossed dotted ornament, and a hole at each end, as in the gold specimens.

We may now turn more particularly to Egypt and the views of different writers upon the arts of that country, and first to Wilkinson's "Ancient Egyptians," Vol. II. (ed. Birch, 1878):—"That the Egyptians made use of precious stones¹ for their vases, and for women's necklaces, rings, bracelets, and other ornamental purposes, is evident from the paintings at Thebes, and from the numerous articles of jewellery discovered in the tombs. They were among the presents brought by the conquered nations tributary to the Egyptians. Women of every class vied with each other in the display of jewels of silver and jewels of gold. A bead, dating about 1500 B.C., of Queen Hatasu (Hatshepsut 18th Dynasty, 1587 to 1328 B.C.) was formerly thought to have been of glass, but Professor Maskelyne considers it to be of obsidian; another at Liverpool is supposed to be of agate." [S.B.]

Gems were counterfeited (Pliny) and a "necklace of false stones could be purchased at a Theban jeweller's, to please the wearer or deceive a stranger, by the appearance of reality." The use of gold, for jewellery and various articles of luxury, dates from the most remote ages. "Pharoah, having arrayed Joseph in vestures of fine linen, put a gold chain about his neck; and the jewels of silver and gold borrowed from the Egyptians by the Israelites at the time of their leaving Egypt (out of which the golden calf was afterwards made) suffice to prove the great quantity of precious metals wrought at that time into female ornaments. . . From the mention of earrings and bracelets, and jewels of silver and gold, in the days of Abraham, it is evident that in Asia, as well as in Egypt, the art of metallurgy was known at a very remote period; and workmen of the same countries are noticed by Homer as excelling in the manufacture of arms, rich vases, and other objects inlaid or ornamented with metals."

The ornaments in gold found in Egypt consist of rings, bracelets, armlets, necklaces, earrings, and numerous trinkets belonging to the toilet, many of which are of the early times of Usertesen I. (12th Dynasty) and Thothmes III. (18th Dynasty), the contemporaries of Joseph and Moses. Rings of gold and silver were used in Egypt formerly, and even to the time of the Ptolemies. The earrings most usually worn by Egyptian ladies were large, round, single hoops of gold from one inch and a half to two inches and one third in diameter, and frequently of a still greater size, or made of six rings soldered together. Earrings of other forms have been found—as one of a dragon, plain hoops, and simple studs."

Women wore many rings, the left hand being peculiarly privileged, the third finger being most decorated, as with us. Rings were even worn on the thumb. They were mostly of gold, and there were fancy devices. Signet rings are often found on the fingers of mummies. "They had also large gold anklets or bangles, armlets and bracelets frequently inlaid with stones or enamel; some were in the shape of snakes, and others as simple rings, and worn by men as well as women. Kings are often represented with armlets and bracelets. Handsome and richly ornamented necklaces were a principal part of the dress, both of men and women."

The works of Maspero bring us down to the opinions of the present day. Thus, in his "Manual of Egyptian Archæology" (G. Maspero), by A. B. Edwards, 1902, we read as follows:—"Orientals, men and women alike, are great lovers of jewellery. The Egyptians were no exceptions to this rule." Not satisfied with adorning themselves, when living, with a profusion of trinkets, they loaded the arms, the fingers, the neck, the ears, the brow, and the ankles of their dead with more or less costly ornaments. "Chains and rings have come down to us in large number, as indeed might be expected. The ring, in fact, was not a simple ornament, but an actual necessary. Official documents were not signed, but sealed; and the seal was good in law." Every Egyptian, therefore, had his seal. The ring was the most essential ornament for the husband; the necklace for his wife. They were of all sizes and patterns, varying in length from two inches to sixty-three inches. Maspero mentions the pectorals of gold cloisonné work, inlaid with vitreous paste or precious stones, of Amenemhat II., Usertesen II. and III. (12th Dynasty, 2778-2568 B.C.); the parure, at Berlin, of an Ethiopian Candace; the jewels of Prince Psar at the Louvre; and, above all, the ornaments of Queen Aahhotep, wife of Kames (a king of the 17th Dynasty) and mother of Aahmes I. (first king of 18th Dynasty, 1587-1328 B.C.), which are at Cairo. "Scarabs, having begun as phylacteries, ended by becoming mere ornaments. They were set in rings, as necklace pendants, as earrings, and as bracelets."

¹ Rather harder than precious stones; carnelian, lapis lazuli, Amazon stone, jasper, and their imitations being principally employed, but no transparent precious stones.—S.B. (Saml. Birch).

"In the prehistoric period, as throughout Egyptian history, beads are found abundantly in graves. Throughout the whole of prehistoric times, so far as they are known to us, there were beads of agate, carnelian, brown and white quartz, steatite, calcite, and glazed pottery. Beads of stone glazed green or blue, of turquoise, amethyst, lazuli, serpentine, hæmatite, obsidian, porphyry, silver, and gold were not used so early. In the tomb of King Zer,¹ at Abydos, part of an arm—presumably of a queen—was found with four bracelets intact beneath the linen wrappings. The bracelets are made of pure soft gold, turquoise, dark purple lazuli, and amethyst. One bracelet is made up of alternate plaques of gold and turquoise.² . . . The workmanship of the other three bracelets is exquisite."

In his "*L'Archéologie Egyptienne*" (published in 1907) in the chapter on the Industrial Arts, Mons. G. Maspero has also an interesting section on the metals, and for our purpose his most valuable notes are found in this section. He shews how, in the earliest times, silver seems to have been of more value than gold. Gold, silver, and electrum (a mixture of the two) was applied to bronze, stone and wood even long before the days of Cheops. Some of the early bas-reliefs shew goldsmiths at work in much the same manner, or with the same appliances, as those in use in the India of to-day. Recent discoveries at Benha, the ancient Athribis, prove that goldsmiths' work was not less flourishing under the Theban dynasties than those of more recent times (2700 B.C., old Theban kingdom; 1635, the new). He refers to the enormous amount of jewellery buried with the mummies, which were often literally cuirassed in gold, much of which was, however, strictly funereal in being made especially for the purpose. That which was fabricated for the living was treated with a care which left nothing to desire. Vast numbers of seals and chains have come down to us. Every Egyptian required the former. For the poor, it was of copper or silver; for the rich, it shewed every kind of work in gold. It was often encrusted with a stone with the device of the owner thereon. The Egyptian women wore chains as their principal ornament. Maspero saw one in silver nearly a metre in length. The number and variety of ornaments was immense. Petrie found four bracelets of gold, composed of plaques of gold and blue enamel, pearls, amethyst pendants, and paste in glass, which belonged to a Thinite princess (the first two dynasties). From the Memphite period, beginning with the 3rd Dynasty, came bracelets and collars, in which each grain is an imitation of the *Cypræa moneta* (cowrie) shell; and the 12th Dynasty triumphs with the treasure of Dashur (Memphite kingdom, 4400 to 2700 B.C.). There was a coronet, which he figures, of the Queen Khnoumouit, of roses combined with lyres in gold, lapis lazuli, coral, red jasper, and green feldspar, of great beauty and solidity. Most magnificent of all were the ornaments of the Queen Ahhotpou I. (wife of Kamosis, a king of the 4th Dynasty, before 1635 B.C.), discovered by Mariette Bey in 1859. Pearls, the turquoise, lapis lazuli, and coral were used, as also pastes or enamel. The pectoral was worn between the breasts, which were sometimes covered with cups of enamelled gold. In India, the latter ornament is not unknown.

From Egypt it is an easy transition to the arts of Chaldæa and Assyria. Perrot and Chipiez tells us that the Arab armourers did no more, perhaps, than practise an art (damascening) handed down to them from immemorial times, and brought to perfection many years before in the workshops of Mesopotamia. In 1880, Captain Clayton found in an ancient building in the neighbourhood of Van, the remains of four shields, now in the British Museum, on one of which is an inscription of the time of Assurbanipal. In one shield (illustrated in the book) the three circular bands are separated from each other and the central boss by a double cable ornament. Hardly any objects of gold or silver have been discovered in Mesopotamia, probably because Assyrian tombs have so far avoided discovery, these alone being safe depositories for such treasures. A few trinkets alone have been found, the oldest jewels left having been obtained in the most ancient tombs at Karka. Their forms are simple, as bronze bracelets made of a bar tapering rapidly to each end and beaten with a hammer into a slight oval. These bars are sometimes very thick. Golden ear-drops were made in the same way.

Kings and high personages wore less simple ornaments. Princes wore necklaces made up of separate pieces having an emblematic signification, no doubt of gold. In the Louvre there is a bronze bracelet of the same type as on the monuments. It has the heads of monsters at each end. In the foundations of Sergius' palace were found the remains of necklaces of pierced stones, such as carnelian, red and yellow jasper, brown sardonyx, amethyst, etc., cut into cylinders, polygons, medallions, and the shapes of the pear and olive or date stone (like the stones at Nagar, in the Jaipur State). This use of precious stones was a survival from the days when precious stones were turned to the same purpose.

At Konyundjik, a necklace of slender gold tubes, alternating with smooth and ribbed beads, was found. Moulds for such patterns, with the design cut on one side in intaglio, have been found in serpentine or hard limestone. In these the metal was either stamped or molten, according as to whether an opening is seen or not.

¹ Second king of 1st Dynasty, 4777-4514 B.C. (See page 152 and Plate 126-854 and 855—for full description).

² Blue glaze or glass.—G.M. CC-0. Gurukul Kangri University Haridwar Collection. Digitized by S3 Foundation USA

Layard figures such moulds for buttons, many of which have been found. Some have staples and others holes for a metal thread for attachment to robes or harness. The Arab jewellers still use such moulds. Personal jewellery seems to have been quite as elaborate in Babylon. No amber has been found in Mesopotamia. The Assyrians used pearl and mother-of-pearl. In Egypt, artists, especially architects, were highly honoured; in Mesopotamia it was not so. The Egyptians loved beauty and art, but the Babylonians worked for others. They were the philosophers of the past and the thinkers. The germs of all useful arts and of all mental activities were borne on their breath like a fertilizing dust.

DESCRIPTION OF THE ILLUSTRATIONS IN PART XII.

PLATE 137.—980. Perák regalia. Electrotype bangle; the original, of gold, forming a portion of the Perák regalia, exhibited at the Indian and Colonial Exhibition, 1886. The exterior of the three coils is engraved in scale pattern; the projecting griffin-shaped head, with open mouth, is set with rubies; Malay (Perák), 19th century. Diam. $4\frac{1}{2}$ in. Bought of Messrs. Elkington, £10. I.M. 1887-77. 981. Ear-plug; Burma. An unusually large specimen; from the Indian Museum. 982. Betel-box and cover on stand; the box of gold, decorated with applied open-work heavily jewelled with diamonds, emeralds, and rubies; the stand in form of a lotus supported by a centre column and four dragons, the whole chased and jewelled; Burmese. Height, $12\frac{3}{8}$ in.; diam. of stand, 10 in.; of box, $5\frac{1}{2}$ in. A portion of the Burmese regalia (box only reproduced). I.M. 208-1890. 983. Betel-box (not shewn) and cover on stand. The box of gold; the cover decorated with rows of jewels and plaited ornament set with brilliants; the centre is formed by the "Nau ratan," or nine-stone ornament, the ruby forming the centre of which weighs $39\frac{1}{2}$ carats; the stand of gold, in form of a lotus, in open-work, with filigree bosses, supported by a centre column and four dragons (top of box only reproduced); Burmese. H. 12 in.; diam. of box, $5\frac{1}{2}$ in.; of stand, $10\frac{1}{4}$ in. A portion of the Burmese regalia. I.M. 209-1890.

PLATE 138.—984 to 997 (except 906) gold ornaments from the Burmese regalia. 989, 991, and 997. Three jewelled ornaments of leaf shape; 984 and 987, star-shaped. I.M. 289*b* and 289*n*. 985-6-9 and 990. Rings set with gems. I.M. 265, 260, 272 and 273. 993 and 995. Two jewelled Nau-ratan (or nine-gemmed ornaments). I.M. 292 and 292*a*. 994. Double jewelled comb. 996. Bracelet of gold filigree from Ava (Burma). I.M. 3167.

PLATE 139.—998. Tableau of the Burma Ruby Mines (artist, W. T. Hemsley) at the recent Franco-British Exhibition. Photographed and reproduced by permission of the Executive Committee of the Franco-British Exhibition of 1908.

PLATE 140.—With the exception of 1000 and 1003, the illustrations are chosen to show the universality of the custom of terminating anklets, bracelets, armlets, or torques with the heads of animals or monsters. 999. Bracelet of gilt metal, with twisted body and ends of sea monsters. Sanskrit, makara; Persian, azdaha. Modern Indian; Jaipur Museum. 1000. Statuette of gold, richly enamelled; an Oriental prince. German; 17th century. The figure affords a good idea of the European ideas of an Oriental prince two or three centuries ago. From the crescent at the top of the turban, it is evident that it is intended to represent a Mohamedan, and probably the Sultan of Turkey. B.M., Waddesdon Room, No. 190. 1001. Armlet, gold; the ends representing heads of animals; Roman. B.M. 1002. A small specimen (made for a child) of a bangle or bracelet of enamelled gold, terminating in the heads of sea monsters. It is set with gems, chiefly diamonds. From the Ulwar Treasury. Many specimens of the kind are made in plain gold, or enamelled gold, with or without gems, in Jaipur, Ulwar, Delhi, etc. The ends are formed of sea monsters and tigers' or elephants' heads. 1003. Gold necklace ornament, or pendant, with hinged lid; it was probably used as an amulet case. The zigzag ornamentation is a fine example of this class of work, and it should be noted that each small gold bead has been soldered on separately. The zigzag design is not uncommon in Indian art. B.M., Case J., Egyptian Room, No. 24,744. The articles in the case are said to date from B.C. 3600 to B.C. 300. 1004. The magnificent gold armlet (No. 442 V. and A.) is the fellow of one which was acquired by Sir Augustus Franks, and presented by him as part of the "Franks Bequest" to the British Museum (see Plate 145, No. 1036). Both of these armlets were included in the Treasure of the Oxus, of which a very full and learned description is given by Mr. O. M. Dalton in his work which was printed by order of the Trustees of the Museum in 1905. The armilla now in the Victoria and Albert Museum was purchased from Colonel Burton, who rescued much of the Oxus Treasure from robbers who had plundered three merchants, to whom it belonged, while they were travelling from Kabul to India. According to their story, they had bought these valuable objects from some of the people of Khandian (Kabadian), the site of an ancient city about forty miles north of the Oxus river, which is flooded by the stream, from which they had recovered it by digging in dry seasons. The whole history is most romantic, but cannot be given here; but, as

the armlet is of a type which, in various modifications, has subsisted to the present day, Mr. Dalton's technical description of it, with an abstract of his note on the subject, is recorded (see Plate 145, No. 1036):—"116. Gold Armilla; penannular, the hoop almost solid at the back and tubular towards the ends, which are in the form of winged monsters like those of figs. 4, 7 and 10, the hind-quarters and legs being represented in relief upon the surface of the hoop. The ibex-like horns of each monster are chiselled on either side into a series of deep square settings close together, and the ends are cup-shaped; the neck and breast, the outer side of the wings, and the back are ornamented with fine applied cells or cloisons, which in the first two cases simulate feathers, and on the back are in the form of broad circumflex accents placed one above the other across an oblong sunk panel. The face, body, and limbs are deeply chased with hollows following the designs of the monsters' forms and emphasizing them in a bold conventional style; these hollows, like all the applied cells and chiselled settings, have been filled with an inlay of shaped stones, only one of which remains between the wings of one monster." H. 5 in., 12.3 cm.; B. 4.5 in., 11 cm.; Weight, 12 ozs. 370 grains. Mr. Dalton notes further that "the monster here represented is a type borrowed in the main from Assyria and Babylonia, though this precise combination of limbs and features is peculiar to Persia. In Persia, as in Babylonia and Assyria, composite monsters of this kind were representatives of demonic powers. But even in Assyrian times a tendency to a purely decorative treatment had begun." He considers, moreover, that in the present instance the creature has a prophylactic significance, and that in spite of its archaic type, it has lost its demoniac and maleficent character. It was probably worn by a person of high rank, or is a ceremonial object, as an oath-ring or emblem of authority. The incurved form of the hoop is common to a number of early armlets, which did not unfit them for actual use. The inlaid stones were probably lazulite. The object may well be assigned to the fifth century, and in any case can hardly be later than the first half of the fourth, B.C." 1005. Armlet or bracelet of gold; one of a pair; the body is twisted and the ends are conical and rather like the heads of snakes. Mesopotamia. B.M., Corridor Case, Gold Room. 1006. Armlet with bulls' heads; finest period of Greek art; one of a pair. B.M., Case D., Gold Room; Blacas Collection. 1007. Ornament of gold leaf or powder on a brown composition. It is in the form of a monster with large head and body diminishing to a tail. Egyptian; B.C. 1700 to B.C. 100. B.M., Egyptian Room, Case F. 15956. 1008. Gold bracelet of three twisted coils ending in snakes' heads. From the Oxus Treasure, Franks' Bequest. B.M., Gold Room Corridor, 138.

PLATE 141.—1009. Abyssinian band or fillet; gold. I.M. 89575. 1010. A head in relief, with monogram. A beautiful piece of ancient gold repoussé work in very high relief; about 4th century B.C.; intended for personal wear. Weight, 403 grains. Reproduced by permission of the executors of the late Gen. C. G. Pearse, C.B. There are similar figures in gold and in bronze in the British Museum. 1011. "A figure of a winged human-headed, cloven-hoofed horse. A beautiful circular piece of rather solid repoussé work. Circa 16th century B.C. Perso-Nineveh School. Weight, 298 grains." Lent by the late Gen. C. G. Pearse, C.B., to the India Museum (copied by kind permission of his executors). 1012. Ring; enamelled blue, with diamonds set in gold. I.M. 529. 1013. Ring; with diamonds on red enamel, set in gold. I.M. 3530. 1014. Emerald bow-ring, carved from a single stone; Moghul (Delhi, Panjab); 17th century. I.M. 2-1907. Lent by W. H. Broun, Esq. Probably made for Moghul Emperor Shah Jahan, about 1650; carried off by Nadir Shah, ruler of Persia and Afghanistan, after the sack of Delhi in 1739; restored by the fugitive Shah Sujah to Ranjit Singh at Lahore in 1813; found with the regalia in the royal treasury at Lahore, on the termination of the second Sikh war in 1849. Inscription engraved beneath the ring in Persian characters:—"For a bow for the King of Kings, Nadir, Lord of the Conjunction, at the subjugation of India, from the Jewel-house [at Delhi] it was selected 1152 [1739 A.D.]." (Copied by kind permission of the owner). 1015. Ring of spiral bands of brass, copper, and iron, separated by carved ornament. The ends are highly conventionalized silver heads, with turquoise eyes, to represent some animal. Bought in Darjiling; probably Tibetan. Property of the author. 1016. Emerald cup, carved from a single stone, mounted in gold, jewelled with rubies; the foot chased, and partly overlaid with translucent gold enamel. Moghul; Delhi, Panjab; 17th century. I.M. 1-1907. Lent by W. H. Broun, Esq. Probably made as 2-1907, but there is no inscription. Copied by kind permission of the owner. 1017. Brass ornament representing the Buddhist Wheel of the Law, on a stand. I.M. 844-7. 1018. Belt-clasp; silver, enriched with turquoise mosaic, as described in Part IX. Similar to the old Mexican mosaic in the British Museum. Made at Srinagar in Kashmir. Copied by permission of Mrs. Hendley.

PLATE 142.—1019. Torso of reddish Udayagiri sandstone; Gautama Buddha when Prince Siddhartha. Discovered in front of the western gateway of the Sanchi Tope near Bhilsa, Central India. Portion of a standing figure, which formerly crowned one of the several detached columns erected by Asoka, king of Magadha. Buddhist; 200 to 250 B.C. I.M. Lent by Major-General W. Kincaid, 1891. Copied by kind permission of the owner. The necklace, with a row of bells on the lower portion, is particularly fine. The beautiful clasp of the

shoulder belt or baldric is very similar to that of a fine gold ornament of the finest period of Greek art, in the Gold Room at the British Museum. The statue is very graceful and beautifully formed and carved.

PLATE 143.—1020. Group of carved black stone (carboniferous slate) representing the Hindu Vedic deity, Surya, the Sun-god, Guardian of the South-west Quarter, standing in a seven-horsed chariot driven by the legless Aruna (the Dawn), accompanied by celestial attendants, including archers (one missing) dispensing shafts of light and heat; choristers (Gandharvas), dancers (Apsaras), and ascetics (Sanyasis). Excavated about 1860 in the Rajmahal hills of India, Santhal Parganas, a district of Bengal; 12th or 13th century. Surya is chiefly identified with Savitri, Aditya, Martanda, Mitra, Bhanu, Ravi, and Krishna. This is a large figure, and is copied to shew what beautiful jewellery was known to or conceived by the Hindu artists of the 12th or 13th century. I.M. 929-15. 1021. This figure, which is also chosen for illustration on account of its beautiful ornaments, is of an early period. Relief of carved black stone representing Dharmmanatha, the fifteenth of the Jain Tirthankaras or saints, seated on a lotus flower; on the background and base are several smaller figures. I.M., Lower Gallery.

PLATE 144.—1022. Gold pin (with other ornaments) from Belluno, North Italy. The pin is in the form of a hand; this is the earliest example of a hand in use as a pin the author has seen. Modern examples of back-scratchers so shaped are common in plain gold, or enamelled or jewelled, and in horn and ivory, or ivory inlay. B.M., Corridor Gold Room, Franks' Bequest. 1023. Necklace of amethyst, having hollow-work gold beads, with "utchat" gold pendant; 19th dynasty, or a little later. B.M., 4th Egyptian Room, 600-34867. 1024. Necklace of gold and carnelian beads in shape of prisms and bottles of flowers. B.M., 4th Egyptian Room, 756-1469. 1025. Necklace of gold, lapis lazuli, and other beads, with metal shells, and pendants in the form of locks of hair, fish, and the lotus, to which is attached the emblem of "millions of years." Figured in Harmsworth's "History of the World" as the necklace of an Egyptian lady of the time of Thothmes II. (died about 1500 B.C.), and as a fine piece of ancient Egyptian jewellery. B.M., Case F, 760-3077. 1026. Gold necklace from Kouyunjik (or Nineveh), on the east bank of the Tigris. Assyrian or Babylonian. B.M., Assyrian Room, Case II., 93. 1027. String of gold beads and pendants in the shape of leaves, from a collar (usak); several have been prepared for inlaying. B.M., 4th Egyptian Room, 774-3073. 1028. Necklace of carnelian, agate, and green and blue pottery beads; found in Assyria or Babylonia, B.C. 1705 to 625. Many of the other necklaces here exhibited are worthy of examination, for they well illustrate the pitch of perfection to which the art of making glass and porcelain beads was carried in the Ptolemaic and Roman periods. Under the Greeks and Romans, variegated glass beads were greatly in fashion, and the use of the stones, which were associated with the bead by the ancient Egyptians, was not so widespread as in the dynastic period. 1029. Bracelet of amethysts, lapis lazuli, and felspar beads, with connecting gold studs. B.M., Case J, 775-3082. 1030. Necklace of gilded glass beads, some of which are fluted. B.M., Case J, 792-35119. 1031. Necklace of bottle-shaped and oblong carnelian beads, with a pendant in the form of a vase or heart. B.M., Case I, 798-3042.

PLATE 145.—Further examples of ornaments terminating in the heads of animals. 1032. Penannular bracelet of gold bound with wire and terminating with the heads and necks of rams looking away from each other. Oxus Treasure. B.M., Corridor, Gold Room, 137. 1033. Armlet or bracelet; gold, terminating in the heads of rams set with turquoises; 4th century B.C. Oxus Treasure. B.M. 133. 1034. Bronze bracelet ornamented with rams' heads in thin gold; eyes enamelled. Politis, Chrysochon, Cyprus. B.M., Case A, Gold Room. 1035. Gold ornament (bracelet) from excavations at Curium in Cyprus. B.M., Gold Room, Miss Turner's Bequest. 1036. For full description see Plate 140, 1004. Gold armilla; the ends terminating in "gryphons" of early Persian type; the wings were formerly inlaid with a blue stone; 5th to 4th century B.C. Archæologia, Vol. VIII. pl. 16, fig. 1. B.M., Corridor, Gold Room, 116. 1037. Collar or spiral armlet; gold, formerly inlaid with coloured stones in the style of the ornaments found by the French Delegation at Susa, and now in the Louvre, Paris. Oxus Treasure. B.M., Corridor Gold Room.

PLATE 146.—1038. Necklace with a triple row of annular gold beads, with gold fastenings terminating in lapis lazuli knobs. B.M., 4th Egyptian Room, 791-14693. 1039. Necklace of gold beads and pendant in the shape of a vase. B.M., 4th Egyptian Room, 797-3075. 1040. Necklace of gold beads in the shape of ducks and cowrie shells. B.M., 4th Egyptian Room, 95-14696. 1041. Gold beads from excavations at Curium, Cyprus. Turner Bequest. B.M., Gold Room, Case C. 1042. Gold necklace, from tombs at Enkomi (Salamis), Cyprus; excavations in 1896 from funds bequeathed by Miss E. T. Turner, 1892. B.M., Gold Room, Window Case. 1043. Necklace from Enkomi (see 1042). 1044. Similar to 1043; different pattern. The beads in 1042-3-4-5 are very Indian. 1045. Necklace; later Etruscan period. B.M., Gold Room, Case E.

PLATE 147.—1046. Five out of fifteen pieces of a necklace of the Roman period; gold set with carbuncles. B.M., Gold Room, Case A. 1047. Necklace of vases pendent from a chain, on which are rosettes, discs, and

enamelled leaves; Etruscan necklace of gold and enamel, about the 6th century B.C. B.M., Gold Room, Case D. 1048. Necklet; gold, on band of plaited wire, with a loop fastening at each end, and along the bottom a row of alternate gold rosettes and enamelled ivy leaves; from the latter small pendants hang down, and from the former small chains supporting two other rows of pendants surmounted respectively by gold rosettes and enamelled discs. Made by Castellani; original in the British Museum. L. $25\frac{5}{8}$ in., W. $1\frac{1}{4}$ in. Bought, Castellani Collection, £178. V. and A. 637. 1049. Necklet, gold; a band of plaited wire with a lion head and loop fastening at each end, and along the bottom a row of rosettes alternating with studs. The latter support a row of small pendants and the former small chains, to which are attached two other rows of pendants of different sizes, each surmounted by a rosette. Reproduced by Signor Alessandro Castellani, after the Greek original found in the larger of the two tumuli, called the "Blitsnisi," on the island of Taman, territory of Phanacoria, Southern Russia, and now in the Museum of the Hermitage, St. Petersburg. L. $13\frac{7}{8}$ in., W. $2\frac{1}{8}$ in. Bought, Castellani Collection, £88. V. and A. 638-1884. 1050. Gold necklace with lion heads at the ends. Carthage Treasure. B.M., Gold Room; Franks' Bequest, 1897. 1051. Part of a silver tube, chain pattern; Indian. I.M., Case I, 1882-3. 1052. Necklace, plaited gold; clasp in form of a hand set with ruby; Madras. I.M. 3284. 1053. One of a pair of bracelets composed of twelve chains of plaited gold connected by a clasp of imitation stones set in gold open-work; South India. I.M. 3287. 1054. Portion of a silver chain; Indian.

PLATE 148.—1055. Necklace of granulated gold with pendent head of Achelous, after a bronze original in the British Museum; made by the late Signor Carlo Guliano. L. $16\frac{1}{4}$ in., Head $2\frac{1}{8}$ in., W. $1\frac{1}{2}$ in. Bought, £250. V. and A. 163-1900. 1056. Necklace, gold, with closely plaited chain fastened by a double hook mounted with a small antique cameo of a man's head in onyx. From the chain depend five large antique onyxes mounted in gold and carved with masks, the centre one being reversible and surrounded by a border of small masks; each of the larger masks and a triplet of cinquefoil flowers enamelled blue and red alternately, and is surrounded by enamelled scrolls and finely worked festoons. Between the onyxes are small trophies of music and war, suspended by a green enamelled band, and united to the floral triplets by enamelled scrolls stamped J.B. Made by John Brogden (London) and exhibited at the Paris International Exhibition of 1867. English; 19th century. L. $15\frac{3}{4}$ in. Bolcklow Bequest. V. and A. 734-1890. 1057. Steatite mould for casting jewellery. Castellani Collection. Such moulds are in common use in India. B.M., Gold Room, Case D. 1058. Hungarian brooch, 18th century, set with pearls, turquoises, and garnets. Franks' Bequest. B.M., Gold Room Corridor.

LIST OF ILLUSTRATIONS.

137. Bangle, Ear-plug, and Betel-box Covers. 138. Gold Ornaments from the Burmese Regalia. 139. Tableau of the Burma Ruby Mines. 140. Bangle, Bracelets, Armlets, etc. 141. Band, Ornaments, Rings, Cup, Belt Clasp, etc. 142. Torso of Sandstone, showing Ornaments. 143. Two Black Stone Groups. 144. Pin of Brooch, Necklaces, etc. 145. Bracelets, Armlets, and Armilla. 146. Necklaces. 147. Necklaces, Bracelet, and Portion of Chain. 148. Necklaces, Mould for Casting Jewellery, and Brooch.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART XIII.

ANTIQUÉ JEWELLERY AND ORNAMENTS, ETC. (*continued*). GENERAL CONCLUSIONS.

In the last part of this series of articles the history of the subject was brought down from the earliest historic times to the beginning of the Christian era.

Two or three observations, however, such as Mr. Marshall's mention of the infant Eros riding on a winged sea-lion, in his article on "Buddhist Gold Jewellery" (page 161), and Dr. Stein's discoveries in Central Asia, point to the influence of the art of Greece and Etruria on that of the East. It is, therefore, not unfitting that a few more illustrations of some of the finest jewellery of that glorious age should be included in our final number. To these, in order to continue the study to our own times, have been added specimens of Roman, Byzantine, Anglo-Saxon, Mediæval, and more recent ornaments. A few portraits have also been reproduced showing historic personages wearing characteristic and magnificent jewels of the different ages in which they lived.

Lastly, as of general interest in India, permission has been accorded by the Secretary of State for India, through the kindness of Sir Douglas Dawson, the Registrar of the Central Chancery of the Orders of Knighthood, for the inclusion of the Indian Orders, Decorations, and Commemorative Medals which are in present use.

The Room of Gold Ornaments and Gems at the British Museum, from which many of the illustrations are taken by permission and with the kind assistance of the authorities, "contains a large part of the works of art in precious materials of two Departments, namely, of Greek and Roman, and of British and Mediæval Antiquities."

As the account in the Official Guide doubtless represents the latest and best views on the subject, large extracts will be made from it. The principal facts are stated in Appendix II.—Table of the Greek and Roman collections, historically arranged.

Parts of this table, taken from columns 1 to 3, are reproduced, with additions from other sources, below and at the foot of the next page.

1. Date.	2. Greek and Roman History.	3. Gems, Gold Ornaments, &c.	4. Contemporary Eastern History. "Historians' History of the World" (Chart).	5. Illustrated in Numbers 106 and 107, "Journal of Indian Art."
Before 700 B.C.	Mycenæan period.	Treasure from Greek Islands; Enkomi; Ialysos; Island gems.	Assyrians invade Palestine in time of Hezekiah, 701 B.C. Destruction of Babylon by Sennacherib, 689.	Assyrian ornaments, pt. 106, 1026-1028; pt. 107, 1094. Ornaments from Enkomi, &c., pt. 106, Nos. 1034, 1035, 1041, 1042, 1043, 1044; pt. 107, 1071-5, 1076.
600		Island gems. Cameios ornaments.	700-600, Scythian Empire founded.	
500	Solon (638-558). Peisistratos (died 527).	Scarabs and Scaraboids.	Cyrus King of Persia, 546. Darius the Achæmenian, 521. Birth of Prince Siddhartha (Buddha), 560.	Persian Collar, part 106, No. 1037. Torso of Prince Siddhartha, 1019. Early Etruscan ornaments, 1047, pt. 107, 1081, 1083, 1084.
400	Battle of Marathon (490). Battle of Salamis (480). Administration of Pericles (461-429). Peloponnesian War (431-404).		Xerxes invades Greece, 480. Death of Buddha, 480.	Finest Greek ornaments, pt. 106, 1006, 1048, 1049; pt. 107, 1077, 1078, 1079. Later Etruscan ornaments (before 300?), pt. 106, No. 1045, 1088?, 1089?
300	Death of Socrates (399). Aristotle (384-322). Alexander (356-323).	Finest gold ornaments.	Alexander the Great defeats Darius and incorporates Persian and Grecian Empires, 330; invades India, 327.	Oxus Treasure, part 106, Nos. 1004, 1008, 1032, 1033, 1036. Later Greek ornaments, pt. 106, 1010, 1011?
200	(Hellenistic sculpture).	Portraits in cameo.	Asoka, 263.	Carthage ornaments, pt. 106, 1050?

The author of the Guide observes, in respect to the Mycenæan ornaments from the Greek islands that "none of these objects is of actual Egyptian manufacture, but in several cases they reflect the influence of Egyptian art." "On the other hand, they repeat themes already familiar in objects from Mycenæ, such as the elaborate spiral ornaments on the gold cup." Numerous illustrations of Egyptian work have been included and have been already fully described.

At Enkomi, near Salamis (in Cyprus), a Mycenæan site, were found, in 1896, numerous articles, amongst which were "numerous gold diadems, plain or stamped with patterns, gold mouth-pieces, earrings, rings, beads, and other ornaments, engraved stones and cylinders, carved ivories, &c."

A pendant, in pomegranate form, is covered with minute globules of gold. Nos. 1042 to 1044, Plate 146, No. 106 of the Journal, are gold necklaces from Enkomi. In 1042 there are long coils and beads of the shape of cowry (*cyprea moneta*) shells which are very similar to those in necklaces 1038 and 1040 from ancient Egypt. These seem to indicate a connection with the South of the Persian Gulf. The coil ornament is found in a necklace of the late Etruscan period, and the beads in 1043 and 1044 are very similar to many which are used in India at the present day, as for example in modern silver ornaments at Jeypore.

Five specimens of parts or the whole of some Enkomi diadems will be found in Plate 156, Nos. 1, 2, 3, 4, and 5. The patterns are embossed or stamped in a manner which is common in India, especially in Western Rajputana. Spiral designs of different kinds will be noted in 1 and 2. The spiral ornament, which is so well marked in Nos. 1 and 2 in the British Museum Guide to the Antiquities of the Bronze Age, was first used in the Greek Islands that is at the period between 2500 and 2000 B.C. It indicates Aegean influence. The writer states that "starting in ancient Egypt, where it was a common form of scarab decoration under the twelfth dynasty, it first reached Crete some time before 2000 B.C., and was especially employed in the decoration of steatite seals; from Crete it spread to the islands and the mainland, where it is found on neolithic pottery at the pile-station of Butmir in Bosnia; thence it followed the amber route along the Moldau and Elbe to the North Sea shores of Jutland, and thus found early entry into Scandinavia. . . . It penetrated into the British Isles quite early in the Bronze Age, possibly by way of Spain."

The spiral will be found on a Madras filigree brooch, Plate 90, No. 601, on which I note that Mr. Havell remarks that "the spiral form is met with in Etruscan and other prehistoric jewellery and metal work of Europe, and that the spirals probably represent the coils of a serpent, and that the workmen found how easy it was to cover a large surface quickly by a series of spirals." Spirals are used in 491 and 494, Plate 78, examples of Abyssinian filigree, and in other work of the same class, in which the material seems to invite its use, but this is a very different thing from its employment as surface embossed ornament, where it is apparently not always required merely to fill up space; on the contrary, it seems to be a characteristic and probably symbolic ornament.

The embossed ornaments like the floral sprig on No. 1074, Plate 157, are very interesting, especially in India where the use of such a design is almost universal on textiles in diaper and other patterns. The winged human-headed figures like sphinxes of No. 1072 open out a long enquiry of much interest which would take long to describe and be out of place here. Similar figures are employed in seventh century ornaments from Cameiros, in Rhodes, also in the gold room. No. 1075 represents palm trees with horned animals. It is a very early attempt at a picture for use as an ornament. There is an ivory box from the same source with reliefs of hunting scenes and of a pair of ibex standing on each side of a sacred tree, perhaps the same as in No. 1075. This box, according to the Guide, is the most remarkable specimen of its kind yet found. It has

1. Date.	2. Greek and Roman History.	3. Gems, Gold Ornaments, &c.	4. Contemporary Eastern History. "Historians' History of the World" (Chart).	5. Illustrated in Numbers 106 and 107, "Journal of Indian Art."
100	Roman Conquest of Greece (146).	Portraits in cameo and glass paste.	Græco-Bactrian Dominion in Indus region begins 178.	
1 B.C.	Julius Cæsar (100-44). Augustus (63 B.C. to 14 A.D.).	Cameo of Augustus. Portland vase.	Era of Vicramaditya begins 57 B.C. (Still current.)	
1 A.D.	Tiberius (42 B.C. to 37 A.D.). Romans conquer Britain, 43-84).	Græco-Roman gems.		Græco-Roman? reproductions, &c., pt. 106, 1055, 1056.
100	Destruction of Pompeii (79).			
200	Hadrian (76-138).	Later Roman gems and jewellery.		Roman ornaments, pt. 106, 1001, 1005?, 1008, 1046; pt. 107, 1080, 1085, 1090, 1091, 1092, 1097, 1103.

several affinities with ivory reliefs from Assyria about 800 B.C. No. 1076 is a magnificent necklace from tomb 93 at Enkomi. It is made up of gold bars which are united by four rows of beads and wire coils. In the centre are polished oblong and other beads of carnelian, &c., which are very similar to those found in Egypt, and on old sites in Rajputana and the United Provinces in North India. The necklace, with very little change, might easily be modern Indian.

The Museum contains Archaic and early Etruscan ornaments, from the seventh to the sixth century before Christ, "in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent." No. 1081, Plate 158, is one of the finest examples. It is a magnificent gold necklace of jewelled and gold ornaments suspended by a network of chains from a band of chains. Such bands are in common use in Western India at this day. No. 1080 of the same plate is an Egypto-Roman necklace (Frank's bequest) with a similar band of chains, thus carrying on the style of work many centuries later.

By far the most interesting objects in the gold room, for purposes of comparison with the jewellery of all ages and countries, are the Greek gold ornaments of the first period or about 420-280 B.C., of the age of Socrates, Aristotle, and Alexander, when the Tanagra figures were produced and the mausoleum and great temple at Ephesus were built. It was at this time that India and Greece came so closely into association in connection with the raid of Alexander the Great into the former.

The author of the Guide writes as follows:—"The figures have for the most part been made by pressing thin gold plates into stone moulds. Instead of the Etruscan globules fine threads of gold (filigree) are here employed with an extremely delicate effect. The process of enamelling frequently occurs, but the enamel is always in very small quantities, as may be seen in the beautiful necklace from Melos." Exquisite examples of this age will be found in Plates 147, 148, 158, and 159. Moulds, filigree, and enamel are known in India, but it must be admitted that their application, even in modern times, is far behind that of the splendid examples of the remote past. No. 2, Plate 157, shows besides the Indian chain a characteristic illustration of the use of hollow pomegranate beads to keep the chains together. Some of the productions of Brogden, Castellani, and Guliano are quite equal to the ancient Greek or Etruscan originals, and prove that the modern master-craftsmen or artists are as great adepts as the men of old. Truly great art is of no age or country. Specimens 1094 and 1096, Plate 160, a bracelet made in the nineteenth century by John Brogden with Assyrian applied figures, and another from Egypt of about B.C. 966, may be compared in this connection. Figure 1095, Plate 160, a pendant, representing a king of the nineteenth Egyptian dynasty or a little later (fourteenth to thirteenth centuries B.C.) seated upon his throne, is a beautiful illustration of the use of gold damascening and pastes. This was the glorious age of the Ramessides.

In the article on jewellery in the *Encyclopædia Britannica* the extraordinary aptitude of the ancient goldsmiths is admitted. We read that "the workmanship is often of a character which modern gold workers can only rival with their best skill, and can never surpass. The granulation of surfaces practised by the Etruscans was long a puzzle and a problem to the modern jeweller, until Signor Castellani, of Rome, discovered gold workers in the Abruzzi to whom the method had descended through many generations, and by inducing some of these men to go to Naples, revived the art, of which he contributed examples to the London Exhibition of 1872, successfully applied to modern designs."

I might mention that a lady asked me in India if I could get an ornament of the kind which had been made by Castellani repaired and parts replaced, as she had been unsuccessful in her efforts to get the work done in Europe. It was satisfactorily effected in Jeypore. The following are further interesting notes from the *Encyclopædia Britannica* :—

"Amongst modern Oriental nations we see almost every kind of personal decoration, from the simple caste mark on the forehead of the Hindu to the gorgeous examples of beaten gold and silver work of the various cities and provinces of India." In the jewellery of the Egyptian queen, Aah-hotep, "we find the same ingenuity and perfect mastery of the materials as characterize the monumental work of the Egyptians. "Hammered work, incised and chased work, the evidence of silvering, the combination of layers of gold plate, together with coloured stones, are all there—the handicraft being complete in every respect." "Crosses, and stars formed of combined crosses, with crosses in the centre forming spikes—all elaborately ornamented in detail," were found by Dr. Schliemann, at Mycenæ and Hissarlik. Spiral pins of twisted wire were common. Many of the ornaments were perforated for attachment to clothing. Rosette ornament in repoussé was found there, and in Assyrian work. At Hissarlik were found diadems or fillets with pendants formed of thin diamond shaped plates attached to rings by double gold wires. Small figures, probably of idols, were also suspended from them. It is assumed that they were worn across the forehead, the longer

pendants falling down each side of the face, or they may have been veils worn by the priests. Greek, Etruscan, and Roman ornaments partake of very similar characteristics—"Fretwork is a distinguishing feature of all, together with the wave ornament, the guilloche, and the occasional use of the human figure."

Do we know much of the arts of India from the writings of Europeans in addition to what was stated on pages 117 and 118? Mr. J. W. McCrindle in his account (1877) of "Ancient India as described by Megasthenes and Arrian," states that no reference is made to the metals which were employed in making articles of art for use and ornament. The Indians so far showed the value of artisans by putting to death anyone who caused one of them to lose his hand or his eye. Again, it is stated that "when the philosophers have passed their student days they retire to their property and live in ease and security. They then array themselves in fine muslin, and wear a few trinkets of gold on their fingers and in their ears." In a translation of part of the *Indika* of Arrian (end of the first century A.D.), according to McCrindle, we read that "the Indians wear also earrings of ivory, but only such of them do this as are very wealthy, for all Indians do not wear them."

The Indo-Bactrian sculptures found in the Punjab, many of which are in the Lahore Museum—particularly one of King Azes, who ruled about 30 B.C.—show ornaments of a high class.

Our illustrations and descriptions continue the story of jewellery, as regards India, through the times of Buddhist supremacy and decay, as well as through the long ages in which the influence of Hinduism has always been widely felt, if it has not at all times been dominant. For the former we have a carved figure of a Bodhisatwa or King (pl. 50-325) from Jamalgarhi; another more wonderful torso of Prince Siddhartha (Buddha) with its beautiful ornaments, dating from about B.C. 260-250 (pl. 142-1019); many details of ornaments from the sculptures at Sanchi in Bhopal (pl. 76-468 to 479) in the first century of our era. Others from Amravati; others of greater refinement (pl. 77-480 to 490), A.D. 200 to 500; and the more ornate and artistic examples from Orissa temples (pl. 102-693 to 703, and pl. 103-704 to 719), dating from about the seventh and eighth centuries of our era. The paintings from the caves of Ajanta (pl. 61-391 and pl. 62-392 to 401) representing jewellery of very varied and sumptuous character, may date from a century or two B.C. to six or seven centuries A.D. For the latter, the Indian god Vishnu as Surya—the sun god (pl. 50-326), and the still finer images of that god of the twelfth or thirteenth centuries A.D. (pl. 143-1021), and a figure of the fifteenth Jain Lord (pl. 143-1021); both from the Indian Museum. For comparison, and to show the universal love of personal ornaments, we have included such figures as that of the lady Akmé of Palmyra (pl. 51-327) and another of the wife of Rabb-el-Yarha of the same place (pl. 52-328). They lived between B.C. 200 and A.D. 200.

We are now prepared to consider what travellers tell us, and first comes Marco Polo, the great Venetian.

In the story of his travels, by Colonel Yule (edited by Cordier), we find most interesting notes on Jewellery in Upper Asia and India. When Marco Polo and his father and uncle returned from the East, their relatives and friends had some difficulty in recognizing them. Ramusio, in his preface to the book of Marco Polo, tells how they dispelled these doubts by bringing out the three shabby dresses in which they returned from their travels and ripping up the seams and welts, took out of them jewels of the greatest value in vast quantities, such as rubies, sapphires, carbuncles, diamonds, and emeralds, which had all been stitched up in those dresses in so artful a fashion that nobody could have suspected the fact, for when they took leave of the Great "Can" they had changed all the wealth that he had bestowed upon them into this mass of rubies, emeralds, and other jewels, being well aware of the impossibility of carrying with them so great an amount in gold over a journey of such extreme length and difficulty. Kublai Khan, their patron, the grandson of Chinghiz Khan, ruled from 1260 to 1294 over the Moghul Empire.

Tabriz was a great market for precious stones. Ibn Batata (60 years after Marco) says: "I traversed the bazaar of the jewellers, and my eyes were dazzled by the varieties of the precious stones which I beheld. Handsome slaves, superbly dressed and girdled with silk, offered their gems for sale to the Tartar ladies, who bought great numbers." There were mines of Balas rubies in Badakshan. They were the property of the king, who sold or parted with only a sufficient number to keep up the price. They were really in the Gháran country, on both banks of the Oxus. The produce is small. There are also mines of lajward (*lapis lazuli*). In Pashai, perhaps Chitral (Yule) the men wear earrings and brooches of gold and silver set with stones and pearls. There is a remarkable stone at Samarkand, the kok-tash, or green stone, on which Timur's throne was set. Tradition says that, big as it is, it was brought by him from Brusa; but tradition may be wrong. Jasper and chalcedony were found in the province of Pein. According to Yule they are "probably only varieties of the semi-precious mineral called by us popularly jade, by the Chinese yü, by the

Eastern Turks kash, by the Persians yashmi, which last is no doubt the same word with the Greek "*iaspis*," and therefore with jasper. The jade of Turkestan is largely derived from water-rolled boulders fished up by divers in the rivers of Khotan, but it is also got from mines in the valley of the Kara-Kash river. Kublai rewarded his barons by promotion, presents of fine silver plate, and others rich appointments, fine jewels of gold and silver, and pearls and precious stones, and tablets of authority higher than they had before. The latter were made of silver or gold or silver gilt. The Khan had buildings to contain his treasures of gold, silver, gems, pearls, and gold plate. On the birthday of the Great Khan he dressed in the best of his robes all wrought with beaten gold, as did all his barons and knights except they were not so costly. Every man so clothed had also a girdle of gold, and this as well as the dress was given him by the sovereign. "And I will aver that there are some of these suits decked with so many pearls and precious stones that a single suit shall be worth full 60,000 golden bezants. Thirteen times in the year the Great Khan presented to his braves and knights such suits. On new year's day all were clothed in white, and all the people of all the provinces and governments and kingdoms and countries that own allegiance to the Kaan (Khan) bring him great presents of gold and silver, and pearls and gems, and rich textures of divers kinds."

In the province of Anin (probably S. Yunnan), the women wear on the legs and arms, bracelets of gold and silver of great value, and the men wear such as are even yet more costly. In the island of Chipangu (Japan) they have also pearls in abundance, which are of a rose colour, but fine, big, and round, and quite as valuable as the white ones. When a body is burnt they put one of these pearls in the mouth, for such is their custom. They have also quantities of other precious stones. Such pearls were perhaps also most highly esteemed in old India, for red pearls form one of the seven precious objects which it was incumbent to use in the adornment of Buddhistic reliquaries, and to distribute at the building of a Dagoba. In the island of Seilan (Ceylon) rubies are found, and in no other country in the world but this. They find there, also, sapphires and topaze, and amethysts, and many other stones of great price. He gives a description of pearl diving on the Coromandel Coast. The king, like his subjects, wore nothing worth mentioning, except that round his loins he has a piece of fine cloth, and round his neck a necklace entirely of precious stones—rubies, sapphires, emeralds, and the like, insomuch as this collar is of great value. He wears, also, hanging in front of his chest, from the neck downwards, a fine silk thread string with 104 large pearls and rubies of great price. "This was a rosary bequeathed to him by his ancestors. He also wears on his arms three golden bracelets thickly set with pearls of great value, and anklets also of like kind he wears on his legs, and rings on his toes likewise." In a note Yule observes, no doubt correctly, that the number of beads should be 108.

The mode of obtaining diamonds from inaccessible deep valleys near the Kistna River by means of eagles is described. (The Rukh or Roc, page 414, vol. II.) The people of Gujarat are the most desperate pirates in existence, and one of their atrocious practices is this. When they have taken a merchant vessel they force the merchants to swallow a stuff called tamarindi, mixed in sea-water, which produces a violent purging. This is done in case the merchants, on seeing their danger, should have swallowed their most valuable stones and pearls, and in this way the pirates secure the whole.

The travels of Marco Polo, the Venetian, naturally lead to the consideration of several important questions. First of these are the influence of and reaction upon Indian art of the school of Byzantium or Constantinople, and of Venice and North Italy, where that school was so predominant. The second is the great diffusion of ideas between the East and West which arose on account of the trade connections between the North Italian ports and the Orient, through Constantinople and Higher Asia, as well as by the more direct routes, chiefly through Egypt, Syria, and Persia.

Let us see what Bayet, in his "*L'Art Byzantin*," has to say on the subject: "At Ravenna we find the most beautiful mosaics of this period. Nothing of this kind equals the decoration of the apse of San (Saint) Vitale. As soon as one enters, the attention is riveted upon the great compositions of historic interest—on one side, Justinian surrounded by dignitaries and guards; on the other, Theodora, attended by the ladies of her court, offer presents to the Church. The empress has emerged from the entrance hall, where there is the sacred fountain, while a single servant raises before her the curtains which are hung at the door of the temple. Her costume is splendid; broad embroidery which represents the Adoration of the Magi adorns the hem of her robe; jewels cover her chest. Down from the hair hang upon the shoulders fringes of pearls and gems; a high diadem crowns the head, which is surrounded by a nimbus. It is a living reproduction of the past—these figures drawn up in rank full-faced before us; these women with regular features, their fine fixed eyes, their uniform attitude, the splendour of their costumes, present such an image of the Court of Byzantium that one cannot forget, so rich and elegant as it is, and one in which a minute etiquette is

all powerful." One of these historic pictures has been selected for illustration, that of the Empress and her court in colour, to serve as a connecting link between the East and West.

The Byzantine artists were well acquainted with enamelling. Several of the doors of St. Sophia, in Constantinople, were enamelled. This was without doubt *champlevé* enamel. In the tenth century chemistry enriched this chromatic palette and gave to the flesh marvellously natural flesh tones instead of a milky white. The tenth and eleventh centuries represent the golden age of enamelling.

The following notes, which are taken from modern writers, indicate their opinions on Indian jewellery and its place in the history of the subject; comments are made where necessary:—

Mr. Cyril Davenport's work on jewellery, one of the series of "Little Books on Art," of which he is the editor, is full of most valuable and interesting information. There are many references to India. He thinks the facetting of hard stones originated there and is especially eulogistic on the great beauty of Indian necklaces, both ancient and modern, adding that it is probable that the best patterns made to-day only perpetuate old traditions. The illustrations of the present series of articles seem conclusively to support his views. It is not certain, however, that he is so correct when he asserts that "the ubiquitous bead does not play so important a part in Indian necklaces as it does in those of most other countries, but of course it has its place, but is more or less subservient to plaques and set patterns."

He says "the characteristic beauty of the Indian necklaces seems to me to consist in masterly design and the clever use of enamels, the stones used are generally of poor quality and badly cut. I think that the most beautiful composite necklaces must be looked for among those from India, but the most beautiful consisting of gold will be found among the ancient Greek."

Very few Indian gold necklaces, according to my observations, are enriched with enamel which have not been made in recent times, either at Jaipur or Delhi, but the vast majority of the most valuable of such ornaments, as our portraits and illustrations prove, are composed of polished gems with little gold setting. The reason seems to have been that they were usually convenient modes of storing capital, and little loss was involved in making them up as compared with cutting and elaborately setting the stones. The most interesting designs are undoubtedly those which are enriched with flat slices or *lasques* of precious stones, or which are made of gold, silver, and even base metals, of which many examples are shown. The latter, however, are usually worn by the poorer classes.

Mr. Davenport thinks the most beautiful gold earrings are to be found amongst the Etruscans, and for gold combined with jewels, among the Indians. Both are represented in the Journal. As regards the rings, and his remarks that it is difficult to understand how they can be worn with any degree of comfort, and that their use is practically dying out, my experience differs from his. I rarely heard anyone complain of inconvenience, nor does there seem to be any falling off in their use except amongst the very few wealthy ladies who come in contact with Europeans, and of these the Parsees never wore the rings. Noserings are also a necessary proof of marriage in most classes.

Mr. Davenport writes very appreciatively of Jaipur enamel and "its beautiful crimson (red) which has long been known to be due to the presence of gold in the glass, and then a very careful and peculiar method of firing. Indian work is also noteworthy because of the remarkably skilful and effective use of pearls, and armlets are often made of gold strung with several rows of coloured stones, flexible and very decorative." The exact method of producing the Jaipur red is, however, still a secret.

I am glad to be able to support so many of Mr. Davenport's conclusions by such a large number of illustrations of Indian jewellery.

All lovers of the beautiful must agree with Mr. Davenport in the hope that designers will be induced to realize that there is much truer art satisfaction to be found in beautiful coloured stones, cut *en carbochon*, and set lovingly among little hammered sprays of foliage, or delicate edges, and supports with enamels upon them, such as Cellini (1500-1571) and the numberless Renaissance jewellers loved and produced with such admirable results.

We are glad to note the beautiful productions of some French and English art workers, and to see that artists, as in the days of Ghirlandaio (1449-1494) and Botticelli (1447-1510), who had been jewellers, and of the great master Benvenuto Cellini, who, though a jeweller, was a real artist, are turning their attention to this beautiful work. In a foot-note to page 241 of the catalogue of the pictures in the London National Gallery the very significant statement is made that a goldsmith was often familiarly termed *ghirlandaio*, "as one of his chief occupations was the manufacture of those rich coronals (*ghirlande*) then in favour with the unmarried and newly-wedded ladies of Florence."

We can then hope with him that beautiful pendants and ornaments for the hat or clothing may once

more be produced in profusion, but this will never be the case until jewellers cease to subordinate the setting so entirely to the stones as to make it only a means of holding the latter together, or until wearing jewellery is no longer a mere means of display of wealth. We speak somewhat contemptuously of the Oriental use of ornaments for the safe storage of capital in uncertain times, but say little of the somewhat vulgar display of mere heaps of pearls and diamonds, in what are often less beautiful forms, in Europe.

Mr. Davenport writes of the vulgar taste which encourages the ready sale of such jewelled bits as cycles, bats and balls, in the form of brooches and pendants.

Such objects are sold in large quantities to tourists in the Indian Capitals, and were produced, under European inspiration, in the garnet works—but not in the jewellers' workshops in Jaipur—thus rapidly vitiating taste and production even in art centres. One object of the articles in the *Journal of Indian Art and Industry* is to benefit both jewellers and purchasers by illustrations of real native designs.

Mr. Davenport refers to tattooing as one of the earliest forms of ornament, and to the decoration of the teeth among savage tribes. The former prevails, as is well known, in Burmah, where the designs are most elaborate, and the people are certainly not savage. In India, as I have already noted, some of the front teeth are frequently, especially amongst *baneahs* of the mercantile class—both men and women, marked with a little gold stud, or perhaps in the females with a gold plate, with the idea of having a little of the precious metal in the mouth at death.

Mr. Davenport has a number of interesting observations on wire work amongst primitive people such as the Rhodesians, on filigree work amongst the Ashantis, on granular work amongst the early Etruscan jewellery, the finest jewellery in gold, though the best designs are among the early Greek work. He also appreciates the revival of jewelled dresses. In India there are many examples of this use, such as the beautiful state dresses at Alwar, one of which has been illustrated in Part I., No. 95. Moreover, the free use of the brocades of Benares, Ahmedabad, and elsewhere, of gold lace of extraordinary variety of design, of spangles of gold and silver, of even beetle wings, and other glittering materials throughout their country prove that the Indians have always loved brightness and glitter in their dress, of which the precious stone is but one mode of expressing the same ideas.

Mr. Davenport, in writing of a necklace from Egypt with very curious pearl pendants, which is now in the British Museum, specially refers to the small flat circular discs of gold, which are set at short intervals. Each disc has a small circular piece cut out of its lower part, and to the upper part of this link a fine wire is soldered. The loose end of the wire is then run through a pierced pearl, and the still projecting end of the wire tightly pressed down (Pl. 159, No. 1087). This loose end could not be soldered because it would have injured the pearl, but the skill of the jeweller must be admired because it looks as if the pearl had been soldered in. There is a pendant of little Egyptian models in green glazed porcelain. Mr. Davenport believes that the earliest pendants were worn as charms. Such is a very common use in the East, where tiger's claw amulet cases are universal. Many of our illustrations prove this, but there are other cases in which the pendant is only a beautiful ornament. The swastika, or Fylfot cross, or Thor's hammer, which is so universal, and is regarded by Mr. Davenport as of astronomical origin, sometimes appears. It is in India a symbol of Shri or Laksmi, the wife or female essence of the Hindu God Vishnu, and represents good luck or good fortune. It may be occasionally used in jewellery, but is most often marked on the person or on various objects to bring good luck or avert inauspicious influences. It is an ornament of the Bronze Age. An old Roman bronze brooch (one leg broken) from the British Museum appears in our illustrations. It has been supposed to represent the motion of the Heavenly bodies or of the Sun alone, and if the arms are reversed, to invoke the powers of evil or to bring bad luck.

A very beautiful Greek gold pendant in the Victoria and Albert Museum, of about the third century B.C., from Taman is also reproduced. Side by side with the thin leaf imitation diadems from Tinnevely, specimens from the British Museum are shown, some of which, being of the thinnest material with embossed ornament—probably produced by pressure in stone moulds—may have been made for funeral purposes only, while the others and most magnificent were perhaps worn by the person in whose grave they were found.

Mr. Davenport states of the diadem, that it has the longest and most consecutive history of all objects of the jewellers' art, and it is of special interest as the one from which crowns and coronets are derived.

The repoussé examples reproduced from the originals in the gold room of the British Museum were found in Tomb 93, at Enkomi, Cyprus, and the last is a diadem ornamented with filigree which was found in 1865 at Santa Eufemia, in Calabria. The former date from the Mycenæan period, before 700 B.C., and the latter from the fourth century B.C., the first Greek gold period (420-280 B.C.). Most of these are reproduced in Nos. 106 and 107 of the *Journal of Indian Art*.

The flat circlets of steel in the form, as he says, of bracelets, which Mr. Davenport refers to as weapons, are usually placed in the headdress of the Akalis, a sect of Sikh ascetics; they are really quoits and can be used with deadly effect. They are hardly to be classed as ornaments. The base-metal bracelets are much more widely distributed than we suppose.

Davenport says, "small pieces of carnelian, amethyst, agate, and onyx were carved and cut for making seals at a very early date," for example, in the case of the Egyptian scarabæus, the Assyrian cylinders of hematite, or the Mycenæan seals cut in amethyst.

"After the exquisite taste of the Greek and Etruscan jewellery, Roman work appears at a disadvantage, the gold work is heavily designed and heavily worked, but there is a certain power which is wanting in the more refined work of the Greeks."

"The stones known as 'precious' are crystallised aluminium, and very hard. To this class belong the ruby, sapphire, emerald, spinel, some kinds of garnet, and the stones called by the prefix Oriental, as Oriental topaz and Oriental amethyst." The other large class of stones used in jewellery are softer, but still hard, and are varieties of red and crystal—quartz—coloured in the same way as the precious stones, with metallic oxides.

The commonest stones in this class are perhaps agate, carnelian, amethyst, jasper, cairngorm, sardonyx, and chrysoprase. Such stones are only valuable because of the trouble of cutting them, and because of the more or less beautiful colours they may show.

"Professor Flinders Petrie found undoubted examples of fine soldering on some of the earliest pieces of jewellery he ever found."

"Soldering with the blow pipe is indeed the keynote of all true jewellers' work."

"Draw-plates of agates have been found amongst very ancient ruins, or of hard stone, but square-section wire can be easily cut off the edge of a sheet of metal and be hammered or filed into round wire."

Mr. J. De Morgan found in 1894, at Dahsur, ornaments of exceptional beauty of early Egyptian work, though posterior, it is thought, to Dr. Petrie's specimens from Abydos, which showed very early skill. Amongst the latter were found some wonderful bracelets from the tomb of Queen Zer. They were all "bead" bracelets (see Plate 126, 854-855).

The most important of the bracelets is composed of alternate plaques of gold and turquoise, with inscriptions and the figure of a hawk.

The Dahsur jewels show great powers of design and complete mastery of technique, both in the arts of the goldsmith and the lapidary.

"Of Scythian work, about the third century B.C., we find the solidified form of necklace known as the *Torc* (or torque) in a very decorative form." They are widely distributed from Rome to Britain in unbroken succession.

"Among the Romans, torques were given as military honours." He adds, that it seems to be difficult to distinguish torques and bracelets or armlets.

The gold used in the Etruscan ornaments is thin and was pressed cold into ornamental moulds cut in stone. Two or more pieces were soldered together when necessary. On many of these ornaments there is found the wonderful granulation in gold which the Etruscans alone have been able to make of such fineness that no modern workman can equal it. "The beauty of the early Greek jewellers' work is unsurpassed." They did not entirely ignore the beauty of cut stones.

The Romans were, however, partial to the setting of jewels. The peculiarity of their work was that the upper edge of the enclosing metal band was always kept broad instead of being attenuated as much as possible.

Enamels were not much used by the Romans, but coloured pastes were inlaid in hollows left or cut in the gold work.

"The embossed ornamentation on Mycenæan, Trojan, Greek, and Etruscan diadems of thin gold is often of great beauty."

"In Burmah and India decorative plaques are fastened to the hair just over the ears, and these look like, and often pass for, earrings. It is supposed that a similar arrangement was in vogue in Greece, Etruria, Rhodes, and Cyprus."

"In Assam they (earrings) are worn of great size, made up of stained grasses mixed with goat's hair wound closely round a core of thin wood. In Tibet large plates of silver are fastened to the ears and ornamented with streamers of coloured grasses."

"The Tara brooch is, altogether, the finest example of the annular brooch with a long pin." The chain is of the closely interwoven pattern known as "Trichinopoly," "quite smooth like a small snake."

"In this remarkable brooch we find gold tracery and filigree of equal beauty with the Greek work of a still

earlier period, but which is not likely to have been seen by Celtic jewellers, translucent enamels made at a period when Byzantine workmen could only produce such enamels, moulding in glass quite equal to any of the Grecian Roman plates, chain making which could only have been equalled by Indian jewellers, and a skill in designing, casting, finishing, and chasing metal which is quite equal to that of any nation or period." There is nothing like it in India.

Japan can have had little or no influence upon India in the past, but it is worth referring to it on account of the identity of some methods. Mr. Dillon in his work on "The Arts of Japan" (1906) remarks that the dolmen builders, whose tombs date from early pre-Buddhist times, that is, before the fifth and sixth centuries of our era, "made large use of armilla and other ornaments of copper sheathed with gold. The place of jewels was taken by the curious 'comma,' or tadpole-shaped *magatama* of agate, jasper, steatite, or other stones, and by beads of glass, either round or angle-shaped. In their love for such ornaments these early folk differed essentially from their descendants. The Japanese in historic times—and this holds true of both sexes—have never favoured the use of chains, rings, and other forms of jewellery. The glass beads I should be inclined to regard as imported from the continent, but in this opinion I am in opposition to some of the best authorities."

This is the more remarkable in that the Japanese stand pre-eminent among all other nations in the treatment of metals.

"The process of casting in a mould, built up upon a model of wax over a core, the *cire-perdue* process of the Renaissance artists, has only been practised for some twenty years in England, but in Japan it would appear that the art has been known for ages." In Part III. of these articles it will be remembered that it was stated that this process is employed in certain parts of India for making anklets. Enamelling, both *cloisonné* and *champlevé*, are practised, also damascening with wire as in the Tah-i-nishan work in India (true), or "as in the Azziminia work of the Italians and Sikhs in which the iron foundation to be decorated may be roughened, and a foil of gold or silver hammered on to the hatchings so produced."

Enough, perhaps, has been written in these papers upon the use of ornaments as a means of storing up capital, but a few words may be added in reference to this being perhaps the cause of the rudeness of workmanship of many Indian specimens, especially those which are worn by the poorer classes.

To spend much money upon the actual jewellers' or goldsmiths' labour would defeat the main object of the people, which is, to put by safely as much of their savings as possible with the least possible loss when they are required for reconversion into coin. This cannot be done unless the work is of a simple character. Moreover, elaborate articles, especially where there is much detail and the workmanship is fine, involve injury and loss, particularly when the females who wear most of the jewellery have to labour in the fields or in their homes.

The difference between buying and selling is in no case more seriously felt than where jewellery is concerned. The following extracts from Harmsworth's "Self-Educator" give some idea of the percentage of profit which is considered necessary to enable a jeweller in England to live.

"In reference to profits in general, it is not wise to run under $33\frac{1}{3}$ per cent., and get 50 per cent. if possible. One must bear in mind the nature of the trade. Jewellery is not a necessity of life where you are sure of a certain turnover day by day, and, as we have stated, it is the first trade to suffer from general or local depression."

When dealing with Europeans and with great princes, there is no doubt that Indian jewellers, or, perhaps more correctly, the brokers or dealers, charge for jewellery of the better kinds on a scale not very far behind that of their European brethren, but such terms would not suit the poor nor are they applicable to the more common ornaments, and especially not to those which are made without gems.

The ordinary charge for such work varies from half an anna or from one to two annas per rupee weight, that is from about $3\frac{1}{8}$ or $6\frac{1}{4}$ to $12\frac{1}{2}$ per cent.

The English daily papers recently referred to the surprise which the Sultan of Morocco is said to have felt when he endeavoured to raise money upon his jewellery for which he had paid hundreds of thousands of pounds, but for which he discovered he could only obtain as many tens of thousands.

The correspondent of *The Times* wrote from Tangier, Morocco, on November 10th, 1907, that "The Sultan's disappointment is bitter to find that he can raise a very small sum on his jewels. The difference between the valuation recently made in Paris and the original price paid leaves a margin of profit for the purveyors of about 900 per cent. in spite of the rise in the price of jewels in these last few years."

Such shocks, it is feared, are often experienced in the East, especially by potentates whose purchases are made with the assistance of many persons, who all expect a commission from the dealer before the bargain is complete.

Such an experience as the above would be impossible in India in the case of jewellery of Indian design

and make, where the principal object with all investors in such property is its value as capital. Instances do of course arise of credulity, fraud, and deception, but not on such a scale as this.

The Chinese guild law or custom, which requires that plain flexible rods, or bands, of gold and silver which are worn round the neck or arm, and which must be made by the jeweller of pure metal, without alloy, and stamped with the name of his shop, must be redeemed by him at any time without questioning the quality of the material, would best suit the Indian.

Gaston Migeon, Professeur à l'école du Louvre, in his "*Manuel D'Art Musalman*," 1907, has a few observations on jewellery. He illustrates, however, some brooches or pendants which were found in tombs in the Caucasus, and are now in the collection of M. Massonneau. They are in gold repoussé and carved. In shape they are rhomboidal plaques having the peculiar carved outline of the enamelled ornaments, illustrated in Nos. 96 and 97 of these articles (No. 112, Plate 15, and No. 193, Plate 27). The winged griffins facing each other which are represented upon them "recall," he adds, "the motive in the style of the fabrics," especially it seems those which show Sassanian and Byzantine influence. He remarks on the perpetuation of forms without their evolution being perceptible, and in some districts upon the very composite character of much of the jewellery, though it differs little from that which is met with in Nearer Asia, Syria, Arabia, and in all the Turkish provinces. This universality of style and form appears to justify me in including, for comparative purposes, specimens from some of the countries outside India in my illustrations. He has a striking observation with regard to the representation of human figures and of animals on the coins of the Turkoman Dynasties which founded brilliant kingdoms in Central Asia, Asia Minor, &c. He considers that this was not due to religious indifference, but to the necessity of having a suitable medium of commerce with the European merchants of the Mediterranean who entered with so much activity after the Crusades into commercial relations with the principalities of Higher Asia. He is struck with the remarkable coinage of the Moghul Sultans of India, and especially with the horseman at full gallop on the money of Tourakina. He writes as follows: "But the beautiful numismatic chefs d'œuvre are the delightful gold coins of Jehangir, upon which are struck animals and figures which are perfect in design, and have a relief which is most accurate and clear." The Zodiacal series of coins are no doubt referred to, and it is certain that artists who could do such beautiful work had the skill to produce most exquisite jewellery. It was from this period that the choice old carpets which are now in India date, and they, too, if not Persian, show clearly the influence of that country especially in regard to animal representations. Mons. Migeon shows clearly enough that the affirmation of some old historians of Mussalman art, that the people of Islam have never represented living forms on account of Koranic prohibition, is false, not only literally, but because it is contradicted incessantly by the monuments. It seems to be true only of the more fanatical and puritanical followers of the Prophet, so that we can never be surprised when we see this motive employed in Mussalman arts. In like manner the Koranic or traditional prohibition of the use of jewellery is more honoured in the breach than in the observance, especially amongst women.

There are a few interesting references to jewels in Mr. Stanley Lane-Poole's "*Mediæval India under Mohamedan Rule (A.D. 712-1764)*." Mahmud of Ghazni (998-1030) defeated Jaipal, the Brahmin Rajah of the Punjab, and the chief and fifteen of his kindred were brought captive before the conqueror. "Their jewelled necklaces, worth, it is said, ninety thousand guineas apiece, were torn off."

The rajahs and wealthy men of India were wont to store their treasure in the fortress of Kangra (Nagarkot) "deemed impregnable by mortal power"; but Mahmud blockaded it with success, and "immense stores of treasure and jewels, money, and silver ingots . . . were among the prizes of the Holy War." The booty was displayed in the court of the palace at Ghazni, "jewels and unbored pearls and rubies shining like sparks or iced wine; emeralds as it were sprigs of young myrtle, diamonds as big as pomegranates! All the world flocked to Ghazni to gaze upon the incredible wealth of India." This event, the renown of the fortress, and the prowess and wealth of the rajahs of Kot Kangra are still spoken of in North India; and truly, in mediæval times, the situation of the fortress above deep ravines, as I can testify from having seen the present buildings a few years ago, justified the ideas in regard to it.

It was Mahmud also who, in his final raid, sacked Somnath and destroyed the famous lingam or emblem of the god Siva, "A rude pillar-stone adorned with gems and lighted by jewelled candelabra, which were reflected in the rich hangings, embroidered with precious stones like stars, that decked the shrine." In a foot-note Mr. Lane-Poole ridicules, as others have done, the legendary statements that Mahmud cleft the stone in twain, revealing the treasure of jewels within, but thinks they may have been stored in a hollow within or at its base when Khwaja Ahmad Hasan Maimanda, Prime Minister in the luxurious court of Mas'ud, the successor of Mahmud (1030-1040), was restored to office after the death of the latter with

extraordinary marks of respect. On his re-entrance at the levee "he was dressed in scarlet cloth of Baghdad embroidered with delicate flowers, and wore a large turban of the finest muslin bordered with lace, a heavy chain, and a girdle weighing a thousand gold pieces, studded with turquoises. The captain of the guard, sitting at the door of the robing-room, presented him according to custom with a piece of gold, a turban, and two immense turquoises set in a ring." When, two days later, he took his seat in office, a fine cloth of brocade set with turquoises was set before him.

It is worth making these quotations because the author tells us that "it was on the model of Mahmud and his successors that the later courts of Lahore, Agra, and Delhi were formed." It was in the days of Sultan Ala-ud-din, of Delhi, that his generals (1310) first spoiled the Deccan, whence they took "coffers of precious stones and pearls," and, as it is estimated, 1,200 tons of gold. This wealth, which should have been spent in developing the country, was the cause of its decay. Sir Thomas Roe's account of the weighing of the Great Moghul is quoted in full. Even the golden scales were jewelled. The Emperor "at last appeared clothed, or rather laden, with diamonds, rubies, pearls, and other precious dainties, so great, so glorious; his sword, target, throne to rest on, correspondent; his head, neck, breast, armes, above the elbows, at the wrists, his fingers, every one with at least two or three rings; fettered with chains, or dyalled diamonds; rubies as great as walnuts, some greater; and pearls such as mine eyes were amazed at." He was weighed six times against silver, "gold with jewels, and precious stones, but I saw none, it being in bagges, might be Pibles," cloth of gold, &c.

Labarte, in his "Handbook of the Arts of the Middle Ages and Renaissance," mentions a curious work of the goldsmith, J. M. Dinglinger (1665-1731), which still exists in the famous Green Vaults of Dresden. "It is the representation, in little detached figures of about 2 to 2½ inches high, of the Court of Aurangzeb at Delhi. The Great Moghul is seated upon a magnificent throne, surrounded by his great officers of state. Princes, his vassals, are kneeling upon the steps of his throne and presenting him with rich offerings which the officers of the household are eagerly receiving. In the foreground are courtiers and ambassadors from Asiatic princes, attended by a pompous train, to pay their court to the monarch, bringing with them valuable presents, among which may be noticed elephants with trappings prepared for war, horses richly caparisoned, camels, and dogs. All these numerous little figures, chased in gold and enamelled in colours, have been made separately, and the greater number are removable at pleasure. They are distributed over a plateau of silver, upon which the artist has represented three courts of the palace of Aurangzeb. The court in the background covered with a carpet of cloth of gold, is surrounded with porticoes and small buildings, in the midst of which is the rich tent that covers the throne of Aurangzeb. Dinglinger executed this work from drawings brought from India, and from the narratives of travellers who had visited the court of that prince; nothing, therefore, could be more correct than the costume. The Asiatic ceremonial and etiquette are also strictly attended to. Dinglinger's little figures are chased with extraordinary perfection, they have life movement and a highly characteristic expression. He was occupied, it is said, eight years at this work, assisted by his sons and his two brothers. The Elector of Saxony paid him 58,484 crowns of Saxony for this piece. Dinglinger was completely enslaved by the vitiated taste of his period; it is grievous that an artist of his merit should not rather have employed so much time and money in producing something which might at the present day be ranked amongst works of art."

I have quoted Labarte at length because his account of Dinglinger's masterpiece illustrates exactly the nature of the work which an Indian goldsmith and jeweller was not unfrequently, and is even still, called upon to perform. Moreover, it is worth noting the curiosity and interest which the minute accounts of Oriental wealth and display excited in Europe two or three centuries ago. An example of this German work is given in Plate 140, 1000, from the Waddesdon room of the British Museum. It is a statuette of an Oriental prince in gold, enamelled, and set with jewellery by a German artist of the seventeenth century.

Students of art metal ware, must necessarily devote much attention to the Bronze Age, in which many processes and designs, that are still in use, were even then known. Amongst the former we have the cire-perdue process, which, for instance, was adopted with great success in Scandinavia for bowls, ceremonial axes, and other elaborate productions. A full account of this interesting and ingenious art work, as still practised in India, was given in No. 97, pages 35 to 37. According to one authority, this age began at 1200 B.C., and, to another, was well developed from the fifteenth or sixteenth century B.C. to the seventh. In the introduction to the British Museum Guide, however, the significant observation is made that no two prehistoric periods can be separated by a hard and fast line. The terms, Stone, Bronze, or Iron Age, do not denote divisions of time, but stages of human culture which gradually supersede each other and are not uniform in all parts of the world. The dates which are stated in this section are therefore far from conclusive.

It is unnecessary and impossible to consider here the distribution of ornaments in all parts of the world and at all periods in prehistoric times, but only to note a few salient points which bear on the subject. In the British Museum Guide to the Bronze Age (Charles H. Read) there is an interesting section on India, which begins with the following words: "The great southern peninsula has been regarded by more than one archæologist as the first home of the bronze industry, but reasons have already been given to show that the theory is as yet unsupported by sufficient evidence."

In 1870, at Gungaria, in Central India, flat celts and "a number of silver ornaments—some circular, others cut into the outline of the heads of oxen—were found together. . . ." Doubts have been cast, however, on the extreme antiquity of the Gungaria find, partly because the silver ornaments are not very primitive in appearance, and partly because the existence of two distinct forms among the celts suggests previous stages of development. The writer advances evidence, however, to the contrary, such as silver having been met with at a very early period in Spain and the Mediterranean. Moulds of stone, clay, and even bronze were in use in Britain. Decorated armlets, having engraved patterns, were found, also a collar with spiral coils of bronze, generally known as ring-money; the former are often seen in peasant ornaments in India, but not the latter. Some of the armlets of the Hallstatt period, which belongs rather to the Iron Age, perhaps from 750-550 B.C., were very massive, as is the case amongst the Bhils and similar tribes in India. Numerous examples of the torque or twisted collar, from the Bronze period, are illustrated side by side with those now in use in India, because of their strong resemblance, especially in the different modes of termination by link or knob, or even the heads of animals. Most of them came from the Marne cemeteries in France, and date from perhaps 350-200 B.C.

Much jewellery, in the form of earrings, pins, bangles, &c., of the precious metals, was found in the second to the fifth settlements at Hissarlik or Troy (about 2500-1500 B.C.).

Turning to Egypt, it is said that copper was the first metal employed and was the only metal at the close of the predynastic period or before about 4300 B.C. For the fourth dynasty (about 3756-3006 B.C.) bronze came into use, and may have been introduced from Babylonia, where copper implements probably go back beyond 4000 B.C. The author of the Guide has important references to trade communications and the transfusion of ideas even in the prehistoric periods. Thus he observes that "it may here be repeated that Spain formed a link in the chain of countries connecting the Mediterranean and the North-Western Neolithic times, while its wealth in silver and other metals must have early proved an attraction to the peoples of the Mediterranean even before the time of the Phœnicians." Again, "the quantity of jade implements discovered in the Swiss lakes is held by some to prove that even in the Stone Age communications" (with Central Europe) "must have existed with the East." These references show the great probability of the existence of more free communications between different parts of the Ancient World than is generally supposed.

Mr. J. Romilly Allen, in his work on Celtic Art in Pagan and Christian times, remarks that "Long before direct contact took place between the Northern Barbarians and the Egyptians, Assyrians, Phœnicians, Greeks, Romans, and other great nations of antiquity, through invasions or immigrations, a more indirect contact must have existed for centuries, owing to the trade in such things as amber, gold, bronze, and tin." Mr. Allen has other interesting observations which are germane to our subject. For example, he figures a bronze beaded torque from Dumfriesshire in Scotland, of the late Celtic period, in which the beads are alternately convex and concave of Indian shapes, and he refers to the frequent termination of torques in serpents' heads.

The following note, of technical processes employed during the early Iron Age in Britain, is of interest. He notes, "that the Celts became expert workers in metal before the close of the Bronze Age." They could make beautiful hollow castings, beat out bronze into thin plates, and rivet them firmly together, and could ornament shields and golden diadems with repoussé patterns consisting of corrugations and rows of raised bosses, and were not unacquainted with the art of engraving. The Celt of the Iron Age was still more proficient. Casting was applied to many more objects than before, and beautifying surfaces by chasing, engraving, and enamelling was understood. He worked also in repoussé, hammering up from the back. Brazing and soldering appear to have been unknown. Mr. Allen states that the evidence of both history and archæology tends to show that the art of enamelling on metal was, in the first instance, a British one. It is not clear, however, whether he includes Asia in these observations.

All the enamels of the late Celtic period belong to the *champlevé* kind. The colours used are bright red, yellow, and blue. In this connection the numerous illustrations of Indian enamel may be compared with those in the present number of Roman and British origin.

Mr. Allen, who also quotes Dr. A. Evans, refers to gold and silver chains made of fine wire, such as those which are attached to the Chorley fibula and the Tara brooch, which, according to Dr. Evans, were in use among the Celtic people during the first two centuries before and after our era. He says the art of making these chains was no doubt of foreign origin, as they have been found in Etruscan tombs of the fifth century B.C. in Italy.

In the early Iron Age bracelets were cast in one piece and made in imitation of a string of beads, this style being of foreign origin. Such work is still done in Indian bazaars. The swastika was probably a foreign importation. Mr. Allen believes that the Algerians and Irish got the penannular brooch from the same source, namely, the East, and that its introduction into the British islands took place when the traffic in silver bullion from the East commenced, perhaps about 880-955 A.D., as many thousand Mohamedan silver coins, with rings, ornaments, and ingots of that metal of that period have been discovered in Scandinavia and Great Britain. He figures the chain and other parts of the Tara brooch, which is decorated with many kinds of ornaments, as gold filigree, niello, enamel, and settings of amber and glass. The section in his chapter on Celtic art in the Christian period is particularly interesting to us. The metals in use were gold, silver, copper, lead, bronze, brass, and other alloys. They were cast and wrought, and ornamented by means of enamelling, niello, plating, gilding, repoussé work, chasing, engraving, piercing, inlaying, filigree work, Trichinopoly chain work, and settings of precious stones, amber, and glass. The different pieces were fixed together by rivets, and, if known, soldering and brazing were not employed to any great extent. The Ardagh chalice and the Tara brooch illustrate nearly all the materials and technical processes and methods of construction used at this period.

He says "Niello probably found its way to Ireland from the East. It was used by the Byzantines as early as the beginning of the ninth century." It is much practised at the present time in Burmah, Kashmir, &c., in India. The filigree work is often covered with minute granulations. The Trichinopoly chain work of silver wire, as used in the Tara brooch, &c., can be traced back in Europe to the Pagan Celtic period.

Lastly, the following extract from Mr. Allen's work seems applicable in an extraordinary degree to Indian conditions. He says: "The great difficulty in understanding the evolution of Celtic art lies in the fact that, although the Celts never seem to have invented any new ideas, they professed an extraordinary aptitude for picking up ideas from the different peoples with whom war or commerce brought them into contact. And once the Celt had borrowed an idea from his neighbour, he was able to give it such a strong Celtic tinge that it soon became something so different from what it was originally as to be almost unrecognisable."

This tendency, he adds, of copying, other than inventing, is brought out most clearly in their coinage. Without reflecting in any way on the original powers of the Indian, it will perhaps be admitted that, like the Celt, he has singular powers of adapting to his own use the artistic ideas of foreigners.

The following extract from Mr. Douglas Sladen's work on "The Secrets of the Vatican, 1907," shows how Etruscan influences and the actual processes have continued down to the present day, and how like some of their jewellery was to that of the Hindus. He writes that "there is one point at which the Etruscans fire the most common-place imagination—their working in gold. There is no jewellery so beautiful—apart from the effects produced by costly gems, like diamonds, emeralds, rubies, and pearls—as the typical Roman jewellery, which is a direct imitation of the Etruscan. The stones it employs are usually opaque stones of moderate value, like *lapis lazuli*, malachite, and coral; it relies for its effect on fine, bright gold with Etruscan chasing, and encrusted ornamentation of roses, and so on, each one separately and delicately soldered on, or it sometimes abandons stones altogether and reproduces, with exquisite art, natural objects, like ram's heads, crawling snails, or oak leaves and acorns."

The golden objects in the centre case of the Gregorian Museum, like many of the finest bronzes in the room, came from the Regulus-Gal'azzi tomb at Cerveteri, which Dennis, in his "Cities and Cemeteries of Etruria," calls the remarkable Pelasgic tomb at Cerveteri. The most striking object in the case is a large gold breast plate embossed with twelve bands of figures—sphinxes, goats, flying horses, panthers, deer, and winged demons; it suggests the sacred plate of Aaron, the High Priest, described in the Bible, which was to be fair square, measuring a span each way. It is an exquisite piece of antique work in beaten gold.

Its low reliefs belong to the earlier Pelasgic or Tyrrhene style of Etruscan jewellery, which Signor Castellani would not allow to be Etruscan, because it was also found at Palestrina, Cumæ, and elsewhere in Italy, and in Egypt, Assyria, Phœnicia, and the Crimea. Dennis, in his immortal book on Etruria, says: "The materials employed in this Tyrrhene style are gold, silver, bronze, amber, ivory, and variegated glass.

The style is easily recognized by its elegant form, the harmony of its parts, and the purity of its design, but chiefly by the marvellous fineness and elaboration of its workmanship. The patterns, which are always simple yet most elegant and admirably harmonious, are wrought by soldering together globules or particles of gold so minute as hardly to be perceptible to the naked eye, and by the interweaving of extremely delicate threads of gold, and are sometimes, but sparingly, interspersed with enamels. . . . On a close inspection, this jewellery astonishes and confounds by its wonderful elaboration; at a little distance it charms the eye by its exquisite look, and the graceful character and harmony of its outlines. In fact, it is the perfection of jewellery, far transcending all that the most expert artistes of subsequent ages have been able to produce."

"To this style belongs the most beautiful jewellery discovered in Etruria, and elsewhere in Italy, as the gold ornaments from the Regulus-Gal'azzi tomb, now in the Museo Gregoriano, and those, still more beautiful, recently found at Palestrina, and now exhibited at the Kürcherian Museum at Rome."

Signor Castellani points out that "the Hindu jewellery, even of the present day, bears no slight resemblance to this ancient style. Though inferior in execution, and betraying a decline of taste, the method of soldering minute grains of fine threads of gold, mixed with enamels, to other objects, is precisely that employed by the Tyrrhenes of old." "The genuine Etruscan jewellery," says Signor Castellani, "is very inferior both in taste and execution to that of the Tyrrhene style, of which it is a corruption."

"Etruscan jewellery is of two descriptions, domestic and sepulchral—the former most substantial and durable, the latter very light and flimsy, witness the wreaths of gold leaves found encircling the helmets of illustrious warriors. The amber, coloured glass, enamel, and ivory, used in the preceding style are rare in this, and give place to gems—chiefly garnets, onyx, and carnelian. Among the ornaments for personal use are earrings of various forms and dimensions, large fibula and brooches, massive gold rings, lentoid or vase shaped, bull or agate scarabæi; but in all these productions an inflated and artificial style, marking the decline of the art, is conspicuous."

He mentions a curious fact, that the manufacture of this jewellery has never ceased to go on in a little town of the Umbrian Marshes, called S. Angelo in Vado. Its manufacture in Rome probably had not begun in Dennis's day, but now it is one of the chief minor industries of Rome.

It is impossible to discuss adequately in this article the influence of the East on the West, or of the West on the East, in the Christian era and especially in recent times. The illustrations and the descriptions at the end of the number will assist those who desire to pursue the enquiry, and there are numerous works on the subject ending with the very full and interesting account of European Jewellery of Mr. H. Clifford Smith, which was published in 1908. He remarks that: "As the inventors of methods and the creators of models which exercised a widespread influence in the development of subsequent types of ornaments, Egypt, and in a lesser degree Assyria also, occupy a position of considerable importance. The chief agents in the spreading of these methods and models were the Phœnicians," who traded to Italy and Greece. They copied the nations with whom they came in contact, and produced a native jewellery of composite type. As they imitated Egypt and Assyria, later on they began to imitate Greece. The Greeks made use of the composite style but subsequently shook it off, incorporating it only after many modifications into their own developed art. He cites the amphora—which can be traced to Assyria—as having been so reformed by the Phœnicians, and transmitted to Greece. From Egypt the Phœnicians acquired great technical skill, which finish was transmitted to the finest Greek jewellery, and to the personal ornaments of the early Etruscans. The art of soldering was greatly perfected and developed by the Phœnicians, and it is generally believed that they invented the process of granulation, which the Etruscans perfected. The best Phœnician jewellery has been found in Cyprus. They were skilled in manufacturing glass and had necklaces of glass beads and gold.

Byzantine jewellery, from the peculiar position of the capital of the Empire at Constantinople and the vast influence which radiated from it, is of special interest. Of it, Mr. Smith writes as follows:

"The peculiar interest of Byzantine jewellery lies not only in its own composite nature, but in the great influence it exercised on European ornaments during the greater part of the middle ages. Byzantine jewellery is the result of a compromise between Oriental and Western influence."

In this connection he writes of the skill in patient and exuberant decoration in which the Oriental workman excels. He remarks that the quantities of pearls and precious stones that passed through Constantinople—the highway of commerce between Europe and the East—soon rendered the workmen of the Empire susceptible to the magnificence of Oriental decoration. "Owing to the irruption of Oriental ideas in the sixth century, consequent on the sack of Antioch by the Persians and the conquests of Belisarius, splendour of material began to supersede the refinement of classical lines. This tendency is admirably

displayed on the rich mosaics of the period, especially those in the church of San Vitale, at Ravenna, in Italy, which represent the Emperor Justinian and his wife, Theodora. The Empress and her attendants are clothed in robes stiffened with gold and set with precious stones; pearls, rubies, and emeralds encircle her neck and shoulders, and, entirely covering her head, hang down from the temples in rich festoons upon the breast." The iconoclastic movement of the eighth century was of great importance because many goldsmiths were driven out by the decrees of Leo III., and spread the processes and designs of Byzantine art to Italy, Germany, and Gaul. The active overland trade with India, which had been kept up for many years with no small influence on the ornaments of the West, was augmented, while the commercial relations with Persia were maintained.

Enamel and coloured stone now formed the chief artistic aspect of jewellery. Cloisonné enamel was preferred to cloisonné inlay or incrustation of glass or garnet in cells. Gems were often worn as in Roman times, mounted in brooches in a beaded or open-work setting. Crescent-shaped earrings prevailed from the sixth century onwards.

The sack of Constantinople by the French and Venetians dealt the death-blow to Byzantine art, which, however, continued to exercise a potent influence up to the thirteenth century, and even up to the present day in Russia.

In regard to the barbaric jewellery of Europe, Mr. Clifford Smith writes: "Just as the desire to imitate precious stones led to the introduction of enamel, so the Gothic nations, who hailed from the South-East corner of Europe, brought into jewellery the Oriental love for colour. Coloured stones, usually garnets, or red glass cut in slices, were inlaid on a metal surface, or even placed side by side, separated only by intervening strips of metal. This process of inlay, or incrustation, is of great importance, since almost every species of jewellery in Europe, from the third till about the eighth century, is thus decorated. The decoration of this jewellery is clearly the result of influences connected in some way with the East." His further observations on this subject demand careful study, especially in regard to the value of the Oxus Treasure in the chain of evidence connecting the East with the West.

He refers to the possible Oriental influences, the friendship of Charlemagne with Harun-al-Raschid, the sovereignty of the Arabs in Spain and Sicily, the Crusades, and the importation of treasure by the merchants of the Italian Republics, but adds that "by the beginning of the twelfth century the West seems to have become lastingly independent of the East, even with regard to its ornaments."

It is hardly necessary to pursue the subject except perhaps to quote Mr. Runciman, M.P., the President of the Board of Education, who, as recently as May 6th last, told the influential deputation headed by Lord Curzon, which he received on the subject of the future treatment of the Indian Collection at the Old South Kensington Museum, that he did not consider that "Indian Art can or ought to be considered a thing apart by itself." He went on to speak thus: "The highest authorities in Indian Art inform me now that there is a growing feeling that Indian Art and the Renaissance in Europe are closely related and inter-related." These observations certainly point to the desirability of illustrating in a Journal of Indian Art examples of both European and Indian jewellery, but readers must judge for themselves how far they confirm or not the important statement of the President of the Board of Education.

In conclusion, I quote the following aphorisms at the heads of chapters of the work of Charles Blanc on "Art in Ornament and Dress" (Translation 1877), as I believe that if the present articles are carefully studied, and especially the illustrations, it will be found that Indian jewellers have nearly always strikingly conformed to them.

16. "Of all the arts which are treated of in this book, the jewellers' and goldsmiths' are the most valuable."

17. "Order being an essential element in the composition of a jewel, the methods which should chiefly be used are repetition, alternation, symmetry, radiation, progression, and consonance."

18. "The decline of symbolism has caused the disappearance of a part of the charm of jewellery by giving increasing importance to the imitation of real objects."

19. "The representation of the human body sculptured in relief, however slight it may be, is unsuitable in a jewel which is to be worn."

20. "Of all the resources at the jeweller's command, enamelling requires the most artistic treatment. The theory of colours is a great assistance to jewellers in all that concerns transparent enamels—in their application on gold, silver, and platina—and in mounting precious stones with enamels."

21. "In their relations to sentiment and beauty, jewels are subject to æsthetic and moral proprieties. Far from being a frivolous subject, dress and ornaments are for the philosopher an indication of morals and a sign of the reigning ideas of a period."

DESCRIPTION OF THE ILLUSTRATIONS IN PART XIII.

Plate 149.—The Indian Orders of Knighthood and Decorations reproduced by permission of the Secretary of State for India, under facilities kindly obtained by the Central Chancery of the Orders of Knighthood. 1059: Insignia of the Star of India. 1060: The Imperial Assemblage Medal of 1877. 1061: The Delhi Coronation Durbar Medal of 1903.

Plate 150.—The Indian Orders of Knighthood and Decorations (continued). 1062: Insignia of the Order of the Indian Empire. 1063: The Indian Volunteer Officers' Decoration. 1064: The Kaisar-i-Hind Decoration. The following information regarding 1060, 1061, and 1062 has been furnished from the office of the Secretary of State for India.

NOTE.—1. *The Imperial Assemblage Medal of 1877*.—On the occasion of the proclamation of the assumption by Her late Majesty, Queen Victoria, of the title of Empress of India on the 1st of January, 1877, at Delhi, the Governor-General was authorized to confer gold and silver Commemorative Medals. The gold medals were presented to high officers of Government and certain Ruling Chiefs and Nobles. 2. *The Delhi Coronation Durbar Medal of 1903*.—On the occasion of the celebrations held at Delhi in December, 1902, and January, 1903, in honour of the Coronation of His Majesty the King, Emperor of India, special gold and silver Commemorative Medals were struck. The gold medals were presented to Ruling Chiefs and a few high officers of Government. 3. *The Indian Volunteer Officers' Decoration*.—"The Volunteer Decoration" was instituted for the United Kingdom by a Royal Warrant dated 25th July, 1892. It was extended to India and the Colonies by a Royal Warrant dated 24th May, 1894. These Royal Warrants are reprinted in the War Office Quarterly Army List. (From particulars received from the India Office.) 4. *Insignia of the Star of India*.—The Badge is an onyx carved of Her Majesty Queen Victoria's effigy set in a perforated and ornamented oval containing the motto of the Order, "Heaven's Light our Guide," surmounted by a star in diamonds. The ribbon of the Order is sky blue having a narrow white stripe towards either edge, and is worn from the right shoulder to the left side. The collar is composed of the lotus of India, of palm branches, tied together in saltire, and of the united red and white rose. In the centre is an Imperial Crown, all richly enamelled on gold, in their proper colours. The Star is composed of rings of gold issuing from the centre, having thereon a star in diamonds and ring upon a light blue enamelled circular ribbon, tied at the ends, inscribed with the motto of the Order, viz., "Heaven's Light our Guide," also in diamonds. (Taken from "Lodge's" and other "Peerages.") 5. *Insignia of the Order of the Indian Empire*.—The Badge: An enamelled rose, having Her Majesty's royal effigy in the centre. The star also having the royal effigy in the centre, and the motto of the Order in a circle "Imperatricis Auspiciis." The collar composed of elephants, lotus flowers, peacocks in their pride, and Indian roses linked together with chains of gold. (Condensed from the "Peerages.") 6. *The Kaisar-i-Hind Medal*.—There are two classes: the first in gold, the second in silver. The badge or decoration has Her Majesty's (the late Queen Victoria's) royal cypher in the middle.

Plate 151.—1065: Mosaic portraits of Justinian I., Emperor of the Eastern Empire from 527 to 565, and of his wife Theodora, are the glory of the church of San Vitale, at Ravenna, Italy. Under the former the famous Code was compiled and promulgated in April, 529. To this code Justinian added the Digest or Pandects, the Institute and Novels, promulgated 15th November, 534. These compilations have since been called, collectively, the body of the Civil Law (*Corpus Juris Civilis*).

The Church of San Vitale, which was consecrated in 547, is a magnificent basilica which was built in the reign of Justinian, in imitation of San Sophia in Constantinople. In the interior mosaics abound. The choir is gorgeous and of great historical interest, seeing that its mosaics represent the Court of Justinian and his wife the Empress Theodora and those notorious personages themselves. The central figures of the latter with her ladies presenting gifts to the church are reproduced because they are shown wearing gorgeous jewellery.

The following account is translated from the work on Ravenna, by Corrado Ricci (Bergamo, 1902).—"The Emperor Justinian, wearing the royal robes and the crown, is offering gold in a large vessel, for the construction of the temple. On his right hand is Julian Argentario, and behind him another minister and the soldiers. At his left hand stand Massimiano, in episcopal robes, with the cross in his hand, and two priests with the book and the censer, in the act of consecrating the church.

The Empress Theodora and her women look on from the opposite wall. It is indeed she, in this ancient temple—she, the celebrated woman who from the histrionic life of the circus was raised to the throne of the Orient; who, throwing away the false gauds of the actress, put on the precious Byzantine crown, starred with gems; who, from the comedy that amused the populace, passed to the tragedy which stained her with

blood; who, from the criminal bed, open to all who paid, leaped to the glory of the sacred throne. Her tall, slender figure, her eyes, full and round, give her just that nervous, hysterical, and brazen appearance which seem to fit in with her history and with her great success in a highly-civilized and corrupt society.

In these mosaics notable feeling and execution are apparent. The heads bear typical features which make one believe in the genuineness of the likeness. The embroidered garments, the ornaments, the head-dress, and the jewels, are studied with special care, as though with the intention of giving to the Western world a clear idea of the splendours of the Byzantine court. Its historical importance is, however, the greater, because in these two pictures of Justinian and Theodora are preserved also the customs of that grand period of Byzantium which has inspired so many works of art even in modern times."

Plate 152.—1066: Portrait of Fateh Ali Shah, king of Persia (1797-1834). Painted by Mirza Baka, a Persian artist. From the India Office. The long black beard of Fateh Ali Shah is well known, as for a long period he is represented wearing it in all kinds of art work, such as lacquer in paintings and in ornaments.

Plate 153.—1067: Portrait of Nadir Shah, ruler of Persia, otherwise Tahmāsp Kuli Khan, an Afshārid Turk (1736-1747), who sacked Delhi in March, 1739, in the reign of the Emperor Mohamad Shah. From a portrait by an European artist which is now in the India Office. Reproduced by permission of the Secretary of State for India. The ornaments worn by the Shah were probably taken at the sack of Delhi.

Plate 154.—1068: Portrait by a Persian artist of Nadir Shah of Persia. From the collection of the late Earl Egerton of Tatton.

Plate 155.—1069: Painting in tempera colours. From the India Office. Reproduced by permission of the Secretary of State for India. It represents a Durbar before 1822, in the Diwan-i-khas or Hall of private audience in the palace at Delhi. The personages present are not all the same as in Plate 156, which follows; as, for example, in the present case they include Sir David Ochterlony, a famous Agent to the Governor-General at the Moghul Court.

I have been favoured with the following account of the different personages, whose names are written on their garments, by Mr. T. W. Arnold, formerly Assistant Librarian at the India Office, and now the recently-appointed educational adviser to Indian students.

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| 1. Akbar Shah II. | 9. Karāmat 'Alī (a distinguished scholar and mathematician. <i>Āsār</i> , page 126. Delhi, 1847). |
| 2. Mirzā Salīm Bahādur (said to have been the Emperor's favourite son. <i>Hayāt-i-Javīd</i> , page 19). | 24. Mirzā Jahangīr Bahādur (Akbar Shah II.'s eldest son, died 1821). |
| 3. Mirzā Abu'l-Muzaffar (afterwards the Emperor Bahadur Shah). | 25. Mirzā Bābar Sāhib. |
| 5. General Ochterlony. | 26. Mirzā Husain Bahādur. |
| 6. Khwājah Murīd Khān. | 27. Mirza Kai Qubād. |
| 7. Nawāb Muhammad Mīr Khān. | 28. Nawāb Nazir Manzūr 'Alī Khān |
| 8. Mustaufī Allāh Yār Khān (examiner of accounts). | 29. Iqbāl 'Alī Khān. |
| 23. Ghulām Majīd Uddīn. | 38. Mīr Nisār 'Alī (tutor to the Emperor's children. <i>Āsār</i> , page 131.) |
| 20. Nawāb Mughal Beg. | 35. Ghulām Sarabdar Khān. |
| 19. Bakhshī Mahmūd Khān (the treasurer of the palace, mentioned by Bishop Heber—"Narrative of a Journey through the Upper Provinces of India." Vol. I., page 565. London, 1828). | 34. Nawāzish 'Alī Khān (a scholar, learned in the traditions. <i>Āsār</i> , page 131). |
| 17. Qalandar Beg. | 33. Rukn ud-Daulah. |
| 15. Sheo Lāl. | 32. Raja Jai Singh Rā'īs. |
| 13. Shādī Rām. | 42. Najaf 'Alī Bāqir. |
| 11. Tafazzul Husain Khān. | 41. Raja Kidār Nāth. |
| 10. Yāqūb 'Alī Khān. | 31. Mīr Jahd Khān. |
| | 29. Iqbāl 'Alī Khān. |
| | 30. Hisām al-Dīn Junaid Khān. |
| | 45. Nabī Bakhsh Khān. |

Plate 156.—1070: Painting in tempera colours. Court reception by the Emperor of Delhi, Mohamad Akbar Shah II. (1806-37). I.M. 3535. A large number of persons are depicted wearing jewellery, such as used in Oudh and North-West India. This seems to be an earlier representation of a Durbar in Akbar Shah's reign than Plate 155.—1069. Some of the personages are shown in both pictures.

Plate 157.—1071 to 1075: Gold Ornaments from tomb 93 Enkomi (Salamis), Cyprus. B.M., Gold Room, window cases. 1076: Necklace from Enkomi; Carnelians and gold. 1077: Diadem ornamented

with filigree. Found in 1865 at Santa Eufemia, Calabria; fourth century B.C., finest Greek period B.M., Gold Room, case D.

According to Appendix II. to the guide to the Greek and Roman Antiquities of the British Museum, the treasure (gems, gold ornaments, &c.) from the Greek Islands, Enkomi, Ialysos, dates before 700 B.C.; the finest gold ornaments (Greek) from about the Peloponnesian War (431-404 B.C.) to before 200 B.C.; Græco-Roman gems about the first century A.D., and the later Roman gems about the second century A.D. Wall cases A to H are referred to in the lists:

Case A contains some objects attributed to the sixth century B.C.

Case B: Archaic Greek type.

Case C: Archaic and Early Etruscan, in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent. "In many instances these globules are almost as fine as gold dust." Date, seventh to sixth century A.D.

Case D: Greek gold ornaments of the finest period, about 420-280 B.C. "The figures are for the most part made by pressing thin gold plates into stone moulds." "Instead of the Etruscan globules, fine threads of gold (filigree) are here employed with extremely delicate effect." The process of enamelling frequently occurs, but their enamel is always in very small quantities, as may be seen in the beautiful necklace from Melos. "For examples of filigree see the fine series of earrings, pendants, and necklaces from Kymè, in Æolis." A diadem from Calabria (South Italy) was found with bronze coins issued 287-278 B.C.

Cases E and F: Later Etruscan ornaments, as large necklaces with pendent balls, or earrings of unusual size.

Case G: Gold ornaments of the later Greek period (third to second century B.C.). Filigree and enamel. Some of the ornaments are terra cotta gilt made for funeral purposes, but "the articles are as fine as those of gold in an artistic sense." They have in fact been made from the same moulds as the gold ornaments.

Case H: Ornaments of the Roman period. "The work is less minute, the designs become more commonplace, and there is a strong tendency towards the use of precious stones and pearls.

Plate 158.—1078: Pendant from a diadem, one of a pair. A gold disc representing Thetis riding on a seahorse carrying the greaves of Achilles surrounded by a border of foliage in applied filigree. The lower half of the rim is ornamented with raised flowerets and studs, and from it depend twelve plaited chains traversing one another, with flowerets at the point of junction and five rows of pear-shaped pendants of three different designs. Reproduced by Senor Alessandro Castellani, after the Greek original found in the larger of the two tunnels called the Blitznitse, in the island of Thaman, territory of Phanagoria, Southern Russia, and now in the Museum of the Hermitage, St. Petersburg. 632A, V. and A. Museum. 1079: Necklace of pendent pomegranates ornamented with filigree. Cyme, or Kymè, in Æolis. Case B, Gold Room, B.M. Finest Greek period. B.M., Gold Room, case D. The chains and ornaments are common in India. 1080: Necklace of four plaited cords, with crescentic pendant. Ancient Egyptian jewellery (case of Roman jewellery), Egypt. Frank's bequest. B.M., Corridor, Gold Room. The flat band of chains is common in India. 1081: Magnificent gold necklace of various gold and jewelled ornaments pendent by a network of chains from a band of chains. B.M., Early Etruscan, case C, Gold Room.

Plate 159.—1082: Earring. Gold open filigree work, with circular tops. The pendants spherical, with seven small balls round the side and one at the bottom of each. I.M., 616-540. Bought £4 10s. Indian (Cuttack?). 1083: Necklace of beads. Gold, granulated, plain and filigree. B.M., Gold Room, case C. Finest Greek period. 1084: Necklace of glass and gold beads. From Vulci. B.M., case C, Gold Room. Late Greek period. A similar necklace with a pendant is close by; it came from the Castellani collection. 1085: Part of necklace of gold beads, Roman. B.M., Gold Room, case G. 1086: Part of Bracelet. Eight oblong plaques of gold and connected by rings, ornamented with filigree and round bosses. Delhi. L. $7\frac{1}{2}$ in. by W. $1\frac{1}{8}$ in. Rs. 15 15 0. 40-1881. 1087: Ancient Egyptian jewellery. Necklace, gold, with leaf pendants, each of which has a pearl in an opening in the leaf; garnets with blue glass and semi-vitreous pottery beads, and a similar oja or eye symbol pendant. B.M., Gold Room, Corridor. 1088: Pair of earrings of gold, set and hung with sweet water pearls. Mark C.S. Made by the late Signor Giuliano. L. $2\frac{1}{8}$ in., W. $\frac{3}{4}$ in. Given by Messrs. C. and A. Giuliano. 170-170A, 1900. V. and A. Museum. 1089: Earrings, a pair. A gold rosette, arranged with granulated petals, arranged round a coral centre holding a coral pendant capped with a gold loop, ornamented with granulated beading and foliage, and terminating in a granulated calyx. Made by Castellani. L. $3\frac{3}{16}$ in. B.I. (Castellani Collection). £10 the pair. 633A, 1884, V. and A. Museum.

Plate 160.—1090: Bronze Brooch in the form of the swastika. Brough, Westmoreland. B.M., Central Saloon. 1091: Silver Brooch and Chain, found near Chorley, Lancashire, with coins from Galba to Hadrian, A.D. 68. B.M., Central Saloon. 1093: A similar brooch to No. 1091. 1092: Enamel Brooch with movable dolphin in the centre (Frank's "Glass and Enamel," page 14). Hastings' collection. Purchased 1897. "The finest specimen (Roman enamel jewels executed in Britain), discovered in London, was formerly in the collection of Lord Hastings, from which it was acquired by the British Museum. It is a circular flat plaque, the pattern on which consists of four quatrefoils with blue centres on a red ground, and four small circles of yellow enamel between them. In the centre is the revolving figure of a dolphin." (Jewellery by H. Clifford Smith, M.A., 1908, Plate II. fig. 7.) 1094: Bracelet, gold, surrounded by a frieze of applied figures representing an Assyrian monarch returning from the hunt, and offering libations; at his feet lie dead lions, whilst attendants are bringing another towards the altar. Around the top of the frieze runs an arched ornament, and along the bottom a line of rosettes. In the centre of the fastening is a Babylonian cylinder. Stamped J.B., made by John Brogden, of 16, Henrietta Street, Covent Garden. English, nineteenth century. Bolcklow bequest. B., V. and A. Museum. 1095: 138, 16529, Gold Pendant in the form of a king seated on a throne. The face was probably inlaid with *lapis lazuli*, and the rich feather-work runic, the collar and necklace, &c., with red, blue, and green paste. The ornament of the plinth of the throne, formed by sceptres and symbols of life, was filled with coloured paste. The reverse of the pendant is carefully chased with delicate feather work, the symbol of the union of the two countries, &c. Nineteenth Dynasty or a little later. (Case B.C. 3600 to B.C. 300) 1095: 14595. One of a Pair of Gold Bracelets, inlaid with *lapis lazuli* and blue paste. The centre scene represents Harpocrates sitting on a lotus flower between two uræi wearing discs. Inside is inscribed in hieroglyphics a short text, which says that these bracelets were "made for the princess, the daughter of the chief of all the bowmen Nemareth, whose mother was the daughter of the prince of the land of Reshnes." Nemareth was the descendant in the fifth generation of Buia-uaua, a Libyan prince, and the father of Shishak I. (Shishak of 1 Kings, xiv. 25), King of Egypt about B.C. 966. B.M., case J., Egyptian Room, 14595. 1097 to 1103: Enamelled Bronze Brooches and Studs, from Pont-y-Saison, near Chepstow, Monmouth, 1861. Purchased 1891. B.M., Central Saloon. Plate II, fig. 6: "Quite different (from 1092) are certain ornaments set with slices cut from rods of millefiori glass, which were executed for the most part during the decline of the Roman power. One of the most elaborate is a brooch found at Pont-y-Saison, near Chepstow, Monmouthshire, in 1861, and preserved among other Roman-British antiquities in the British Museum. (W. Clifford Smith). 1104: Girdle Clasps. Silver, circle, repoussé. Greek. Diameter $2\frac{1}{4}$ in. Bought (Annual International Exhibition, 1872), 108. 1475, 1475A.—'73. 1105: Gold Buckle, set with garnets and glass (and two pairs of clasps not reproduced). Found at Taplow, Bucks. Anglo-Saxon. B.M., Anglo-Saxon Room.

"One of the finest examples of Anglo-Saxon jewellery is the magnificent gold buckle discovered in a grave near Taplow, Bucks, and now in the British Museum. The base of the tongue and the oval ring are inlaid with glass paste upon gold foil; while the buckle-plate, enriched with three garnets, is covered with many graduated rows of finely twisted wire, and has its centre filled with a sort of vermiculated pattern upon repoussé ground." (Plate 12, fig. 6, H. Clifford Smith, M.A.)

Plate 161.—1106 to 1118 (except 1111 to 1115): Base Metal Ornaments, to illustrate modes in different countries of ending bangles or torques. 1106: End of penannular Torque or Necklace. Modern Indian, Mysore. I.M. 8577. 1107: Ends of Anklet, Mysore. I.M. 860. 1108: Ends of an engraved Torque or Anklet, Mysore. I.M. 1095. The above three ends of ornaments are common in India. 1109: Gold Bracelet, corded pattern with fluted caps on the extremities. Found in the Crimea. Ancient. $\frac{3}{8}$ in. thick, diameter $2\frac{1}{2}$ in. Bought £30. I.M. 306-70. 1110: Bronze Torque from a cemetery. Bussy le Charbon, Marne, France, Morel Collection. Plate 34, B.M. Central Saloon. 1111: Massive Indian Anklet, base metal. 1112: Gaulish Bronze Torque, Courtisole, Marne, France, Morel Collection, 1901. Plate 37, B.M., Central Saloon. 1113: Anklet, base metal, common in all metals in India. I.M. 938. 1115: Armlet, bronze, interment at Heiltz l'éveque, Marne, France, Morel Collection, 1901. B.M., Central Saloon. Compare with No. 1111. 1114: Torque, base metal, with hooked extremities engraved. Very common in India. 1116: Bronze Torque or Collar, from a Gaulish cemetery, Courtisole (Prosues), Marne, France. B.M., Central Saloon. According to Mons. Bertrand (Allen), the Marnian cemeteries date from about 350 to 200 B.C. of the iron age. 1117: Gilt Bracelet, twisted body and brush-like ends. Common in India. 1118: The end of a Bracelet, with ball. Indian.

Plate 162.—From the Wallace collection, reproduced by permission of the Trustees, kindly obtained by Claude Phillips, Esq., the keeper. The descriptions are taken from the catalogue.

1119: Tray of Silver Filigree, with an inlay of Cloisonné enamel. Genoese (?) fourteenth century. Gallery IV, case A, 22. An examination of this specimen shows, in the point of details of workmanship, how little difference there is between it and examples from Cuttack or Dacca.

1120: Parcel gilt Silver Anklet. Paizeb, India. Oriental Armour Gallery. One of a pair of very massive and lightly finished examples of the Indian anklet termed paizeb, as in Plate 8—5, and Plate 22—162 to 165.

1121: Silver Collar of Office, with links composed of thin realistic oak leaves and acorns sheltering modelled figures of a pheasant (?), a horse, a stag, a knight with sword uplifted, and a griffin; these alternating with other links of plain and massive design. Known as "Le Collier du Roi de l'Arc." It would appear to have been worn by the successive "Kings" or "Constables" (i.e., Captains) of a civic Confraternity of Archers, existing in a Netherlandish city. The earliest of the plaques attached are dated respectively 1419, 1429, and 1499; the rest ranging through the sixteenth, seventeenth, eighteenth, and nineteenth centuries to 1826. The collar itself is of Netherlandish or German workmanship, and dates from the second half of the fifteenth century. Gallery III., case J, 508. The collar has been selected as almost the very opposite in design and character of work to anything which could have been produced in India at the same period, or indeed at any time.

1122: Pendant Jewel of gold, a double heraldic eagle crowned. The plumage is marked out in black enamel. In the centre is placed a shield-shaped ornament in which is set a table-diamond. The pendant is finished with a number of small drop pearls. German, late sixteenth century. Gallery IV., case A, 89.

The use of pearl drops from the lower or prominent points of ornaments seems to have been as common in the West as in the East.

1123: Pendant Jewel of beaten and wrought gold and filigree work, set with cabochon garnets. Romanesque style (eleventh or twelfth century). Gallery XII., case A, 94. An early European illustration of the use of cabochon garnets. The decorative value of polished carbuncles, and of cut garnets, was known from very early times in India. Some of the oldest Buddhist fragments of ornaments include this stone.

Plate 163.—Ornaments from the Wallace collection (continued). 1124: Gold Chain, with centres composed of interlaced crowns attached to cylinders, curiously decorated with crosses and other rude ornamentation. English, seventeenth century (?). Gallery IV., case A, 38. Watch chains for use of Parsees and wealthy merchants in Bombay are tending to become as massive as this example. It was chosen, however, to show the universality of the Trichinopoly chain.

1125: Chain of enamelled gold, set with garnets, the longer links showing minute designs in translucent enamel on a ground of crystal, foiled beneath. French, early seventeenth century. Gallery IV., case A, 40. Another illustration of art work directly opposed in character and design to anything Indian.

1126. Part of a Collar of silver, gilt filigree, set with gems. Cabinet in Armour Gallery VIII. 1127: Part of Collar, somewhat similar to No. 1126.

1128: Ring, Rosary, Beads, and Cross, of steel, damascened with arabesques in gold and silver. Spanish (?), sixteenth century. Gallery III., case J, 534. Chosen as a contrast to the damascened steel ornaments of India. The best tah-i-nishan work or true damascening in gold or steel of Jeypore is very similar in delicacy and taste (see pages 50 and 51) to this ornament.

1129: Ivory "Piqué" Necklace. A present from Marie Antoinette, Queen of France, to her intimate friend the Princess de Lamballe. The royal fleur-de-lys is wrought in gold "piqué" work on each of the ivory beads. Style and period of Louis Seize. Gallery XX., case A, 28. Of great historical interest. Enriching ivory in this way would not be difficult for an Indian, but he would hardly think it worth doing for jewellery.

1130: Pendant Jewel formed as a dove: the body composed of a baroque pearl, the head and wings of gold and white enamel. German (?), sixteenth century. Gallery XII., case A, 61.

1132: Pendant Jewel of enamelled gold, set with pearls and rubies. A dragon rendered in translucent green and opaque grey enamel. German, seventeenth century. Gallery XII., case A, 67.

1131: Pendant Jewel of gold and chalcedony, decorated with translucent enamels, table-diamonds, and other jewels. The cardinal virtue, Prudentia, with her attributes, the mirror and the serpent. Italian, sixteenth century. Gallery XII., case A, 65.

1133: Pendant Jewel, fashioned in the form of a rabbit, the body composed of a large baroque pearl, the head and legs of gold and white enamel. German, sixteenth century. Gallery XII., case A, 78.

1134: Pendant formed as an heraldic eagle crowned, with a body composed of a large baroque

pearl, and plumage represented by translucent and opaque enamel. German, late sixteenth century. Gallery XII. case A, 91. The last four examples are frankly European.

Plate 164.—1135: Portraits of Shuja-ud-daula (1760-1775) and of his sons. He was the first Nawab-Vazir of Oudh and was the ally of Ahmed Shah Abdali or Durani, who conquered the Mahrattas at the battle of Panipat, in January, 1761. As Vazir of the Empire, Nawab of Oudh, and ally of Mir Kasim, Nawab of Bengal, he was defeated by the British at the Battle of Buxar. Principally chosen to illustrate the jewelled head dresses of the period. From the India Office, reproduced by permission of the Secretary of State. Oudh was formerly a Viceroyalty held by a Vazir of the Moghul Emperor. After the Battle of Buxar, October 23rd, 1764, the British became virtually masters of the Province.

Plate 165.—1136: Portrait by Zoffany of Nawab Vazir Asaf-ud-daula of Oudh, 1775-1781. He was the son of Shuja-ud-daula. The ornaments worn though of great value are simple in character. Asaf-ud-daula ceded Benares to the East India Company. It was acquired in 1763.

Plate 166.—1137: Nawab Raza Khan, Minister of Asaf-ud-daula, Nawab Vazir of Lucknow. Painted at Lucknow in 1784, by Joh. Zoffany. India Office.

Plate 167.—1138: Lord Cornwallis receiving the sons of Tippu Sultan. Johann Zoffany. Reproduced by kind permission of Major E. C. Moor, the owner. Note from the catalogue of the Mohamadan Art and Life Exhibition, in 1908, at the Whitechapel Art Gallery: "A fine example of Zoffany's painting."

Hyder Ali usurped the sovereignty of Mysore, 1763-4; ravaged the Carnatic in January, 1769, and again in 1780, and defeated the British, 10th September, and took Arcot, 31st October, 1780; but was defeated by Sir Eyre Coote, 1st July, 1781, and uniting with the French was overthrown by Coote, 2nd June, 1782; died in September, and was succeeded by his son, Tippu Sahib, who took Caddalore, and in April, 1783, Bednore. An ignoble peace was made with him in 1784 (11th March), but war was renewed in 1790. Cornwallis defeated him at Arikera, 15th May, 1791. A definitive treaty made with him on 19th March, 1792, his two sons being hostages. They were restored 29th March, 1792. Seringapatam was stormed by General Baird. Tippu was killed 4th May, 1799, and Mysore divided 22nd June, 1799.

LIST OF ILLUSTRATIONS.

149 & 150. Indian Orders, in colours. 151. Mosaic of the 6th century. The Empress Theodora with attendants. 152. Fateh Ali Shah of Persia. 153. Nadir Shah of Persia, in colours. 154. Portrait of Nadir Shah of Persia. 155. Court reception by the Emperor of Delhi, including Sir David Ochterlony. 156. Court reception by the Emperor of Delhi, Akbar Shah II. 157. Gold Ornaments from Tomb No. 93 Enkomi (Salamis), Cyprus. 158. Necklaces and Pendants. 159. Earrings, Necklaces, and Bracelet. 160. Brooches, Bracelets, Pendants, Girdle Clasps, Buckles, and Studs. 161. Ornaments in Base Metal. 162. Tray of Silver Filigree, Silver-gilt Indian Foot Ornament, Silver Collar, and Pendants. 163. Gold Chains, Collar, Ring, Rosary Beads, Cross of Steel, Necklaces, and Pendants. 164. Shuja-ud-daula and his sons. 165. Asaf-ud-daula. 166. Nawab Raza Khan. 167. Lord Cornwallis, receiving the sons of Tippu Sahib.

NOTES AND ERRATA.

The following correction is required to the statements on page 22 of Part II. these papers:

Akbar estimated his success "by the quantity of cordons (zinars) of distinction taken from the necks of the Rajputs, and seventy-four mans and a half are the recorded amount." The man is four seers, the maund is forty. The total weight would therefore seem to be 320 pounds.

To eternize the memory of this disaster, the numerals 74½ are tilac or accursed. Marked on the banker's letter in Rajasthan, it is the strangest of seals, for the sin of the slaughter of Chitore is thereby invoked on all who violate a letter under the safeguard of this mysterious number. It is said that 8,000 Rajputs fell in the final assault, including all the heads of clans, both home and foreign, and seventeen hundred of the immediate kin of the prince.

ERRATA.

Page 7. 5th line from bottom: Abdalla to Abdalli.
 Page 22. 12th line: 170 to 320, and bangles to cordons. 14th line: 170 to 320.
 Page 23. 5th line from bottom: "elderly" to "elder."
 Page 24. 34th line: after "whole" insert "in."
 Page 42. 4th line from bottom: Rajputana to Malwa.
 Page 65. 18th line from bottom: Hall to Hull.
 Page 167. 17th line from bottom: Chrysochon to Chrysochou.
 Plate title, 155.—1069. 1st line: change "in 1822" to "before 1822."

[The text in this section is extremely faint and illegible, appearing as a series of horizontal lines.]



2



4



1



3

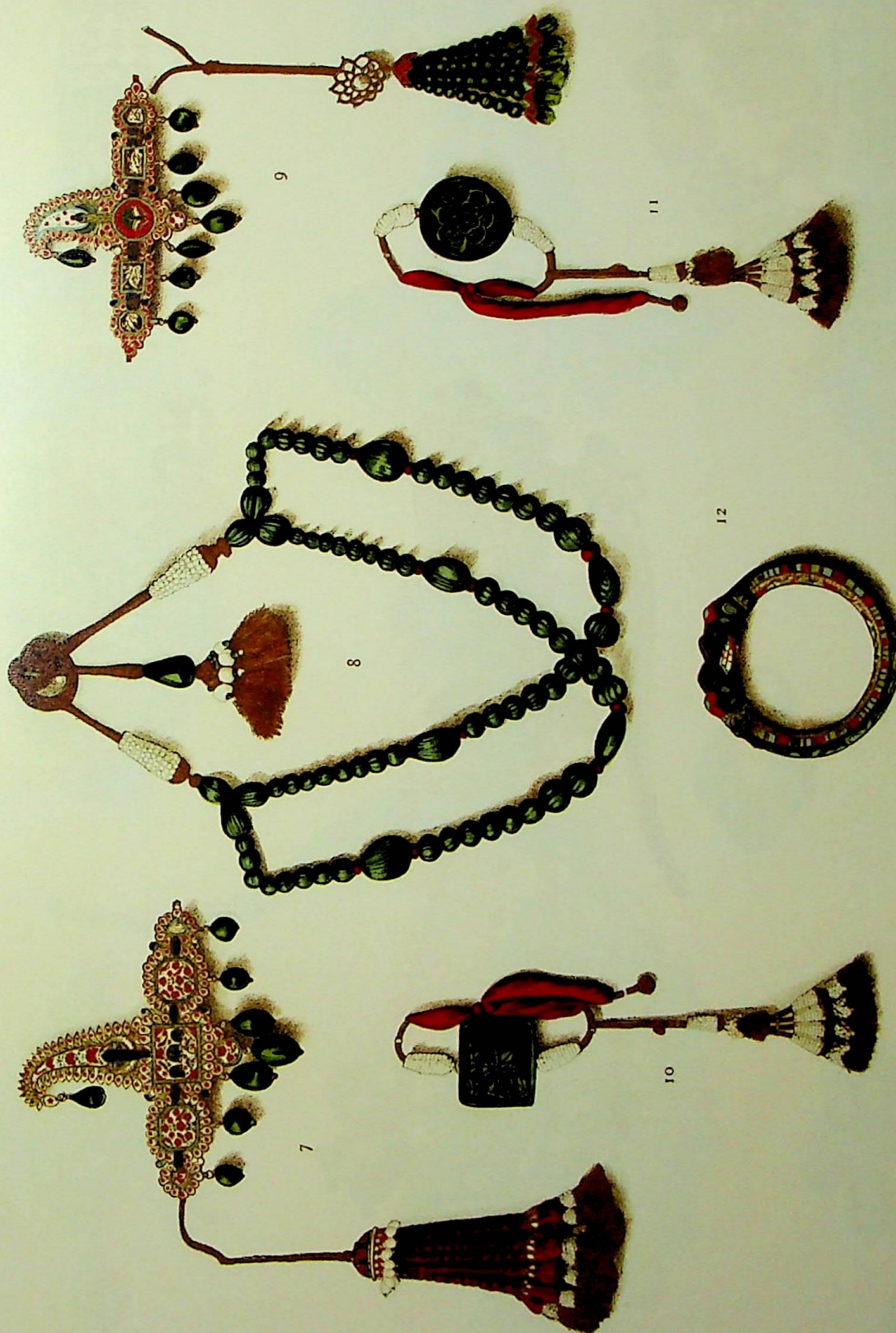


5

I.—MOGHUL EMPERORS OF DELHI. 1. Akbar, 1556. 2. Jahangir, 1605. 3. Shah Jahan, 1627.
4. Aurangzeb, 1658. 5. Mohamed Shah, 1719.



2.—6. FRONT VIEW OF A STATE COAT OF BROCADE, with border-set with gems, principally pearls.
Property of the Maharaja of Udaipur.



3.—JEWELLERY FROM THE ULWAR TREASURY. 7 and 9. Head ornaments (Sarפש). 8. Necklace of emeralds, rubies and pearls (Kantha). 10. Armlet (Bazuband); a square emerald strung on silk, with tassels of pearls. 11. Similar to 10, with circular emerald. 12. Enamelled gold Bangle (Kari), set with gems.



2 P

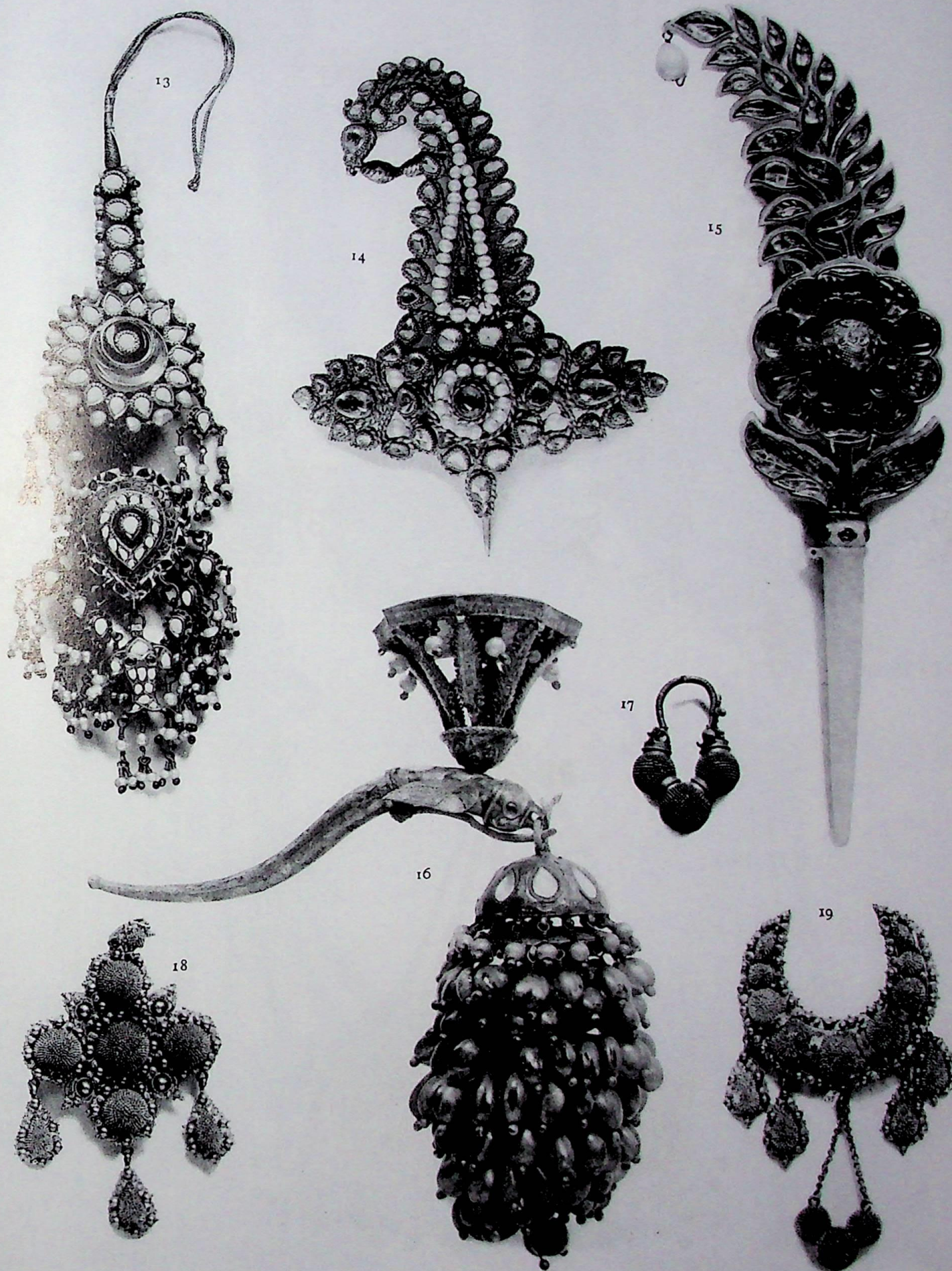


1 P

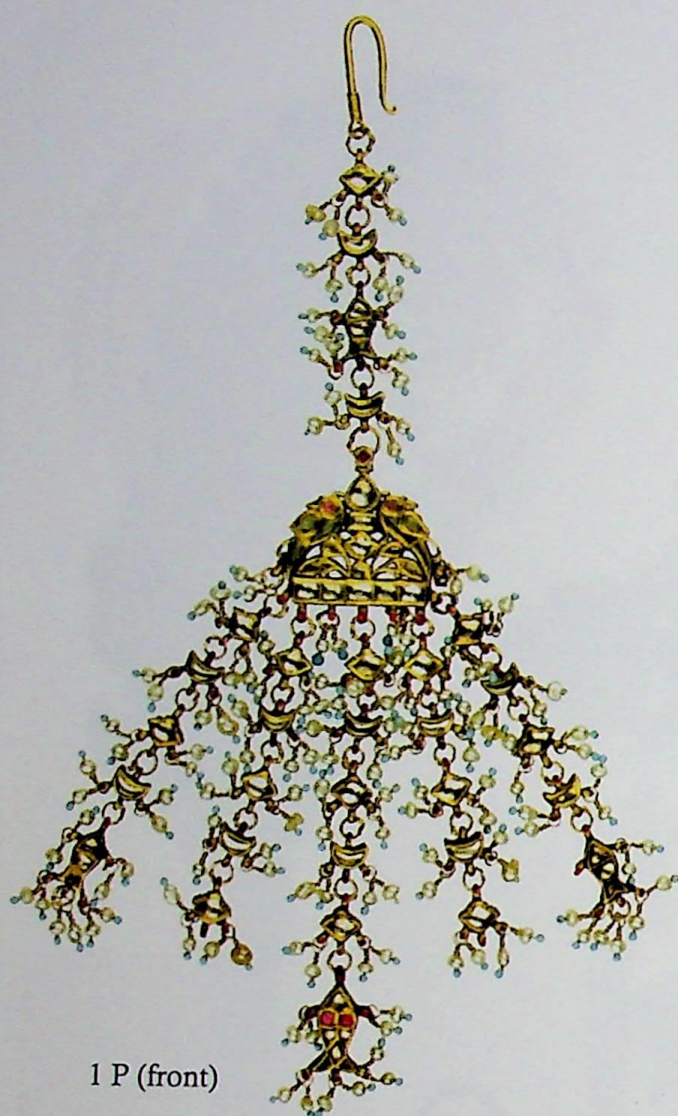


3 A

Ad plate 4 - Hendley's "ear-drop of three balls of gold with granulated ornament" is still worn in some parts of Rajasthan and Himachal Pradesh. The *babul* work is now applied mainly to the traditional *gokhru* earrings (1), but is also used in other ornaments, like the balls of a nose ring (2). The pointed spikes in *babul* work are attached individually to the surface. This complicated task can only be done properly by a very skilled goldsmith. The *turah* (3) is not only a horse ornament, as Hendley describes it, but as the *sarpesh* a turban ornament, now hardly worn except for very special occasions.



4.—DELHI JEWELLERY. 13. Ear-drop of gold and enamel. 14. Turban ornament (Sarpesh). 15. Plume of white jade. 16. Head ornament for horse (Turah). 17. Ear-drop of three balls of gold, with granulated ornament. 18 and 19. Two brooches of similar work to 17.



1 P (front)



1 P (back)



2 A

Ad plate 5 - Forehead ornaments, called *jhumar*, were mainly worn over the left temple. They are typical for North India. Today they are almost only seen with ethnic formal or wedding gowns. More classical types prefer diamonds, pearls and enamel (1 front and back), other forms may have turquoise, ruby and pearls (2).



5.—DELHI JEWELLERY. 20. Necklace of square plaques united by pearls and jewelled pendant. 21. Head ornament of three pieces of gold filigree, chains of pearls, seven rubies, and seven pendants. 22. Head ornament. 23. Forehead ornament. 24. Ear-drop.



1 P



3 P



2 P



4 S



5 A



9 S



6 A



10 S

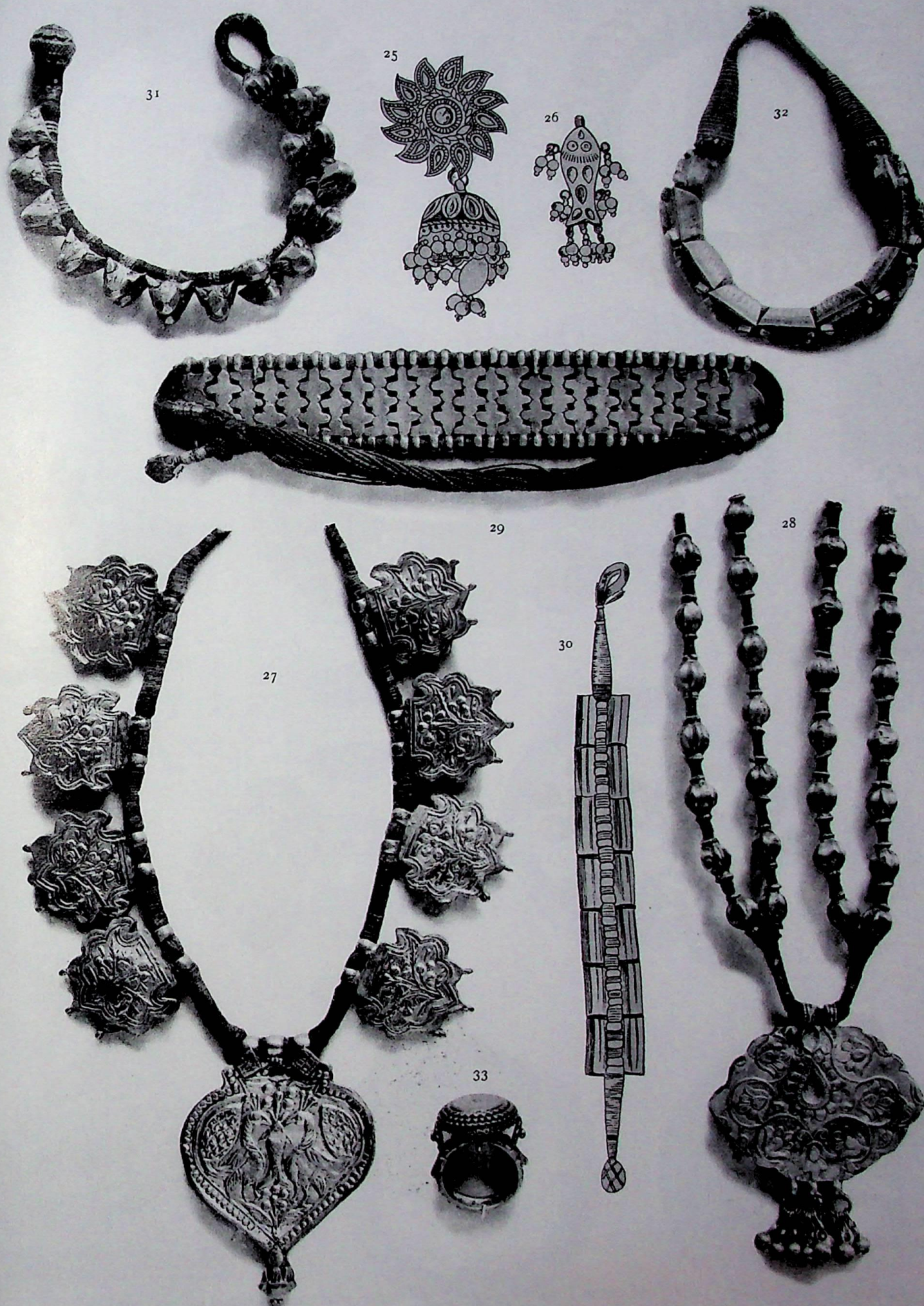


7 S

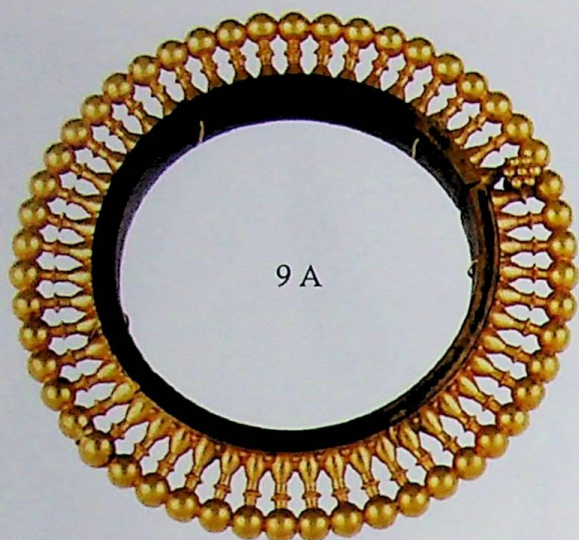


8 A

Ad plate 6 - As Hendley rightly remarks here, it depends always on the "position in life" of the wearer whether her ornaments are of silver, gold or base metal. This is still true for one of the most common ear drops, called *jhumki*, which may be hand-made of gold and diamonds (see: ad pl. 32) or stamped of thin silver sheet (1; 2). The shape of the necklace of embossed plates (3) is reminiscent of traditional Mughal designs, repeated in the amulets with images of Hindu gods (4; 5). The modern flexible silver armlets (6 - 8 new) are variations of the old design with interlocking silver bars, strung on black cotton for contrast and using loops and buttons for closing. Rings (9; 10 new) may re-use decorative plates of traditional South Indian earrings or apply modern jade inlay work.



6.—25. Ear-drop (Aundha composed of Karanphúl and Jhumka). 26. Forehead ornament (Baindi). 27. Necklace of plaques. 28. Necklace of balls and pendant. 29. Armlet (Bázuband). 30. Armlet (Joshan). 31, 32. Bracelets. 33. Finger ring, Bangalore.



9 A



10 S



6 P



8 S



7 P



4 A



5 A



1 A

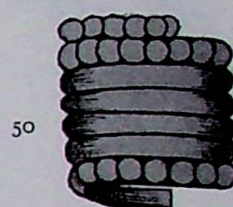
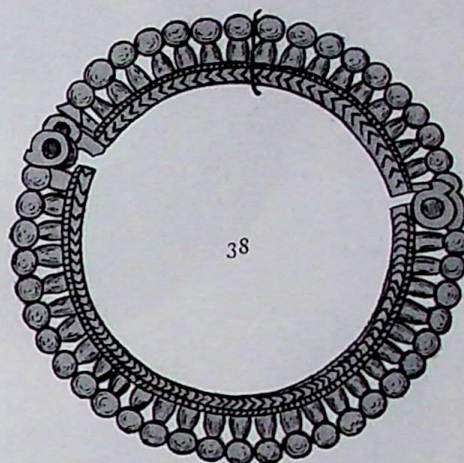
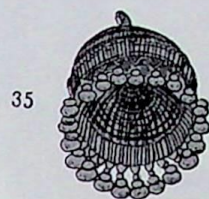
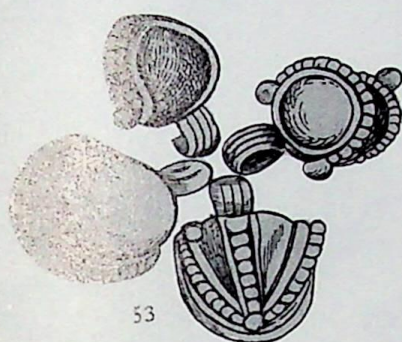
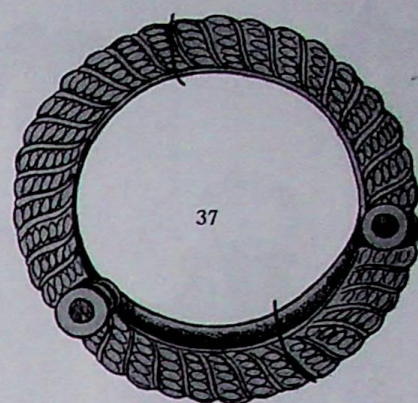
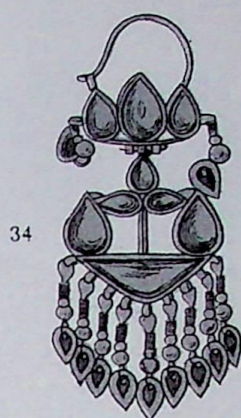
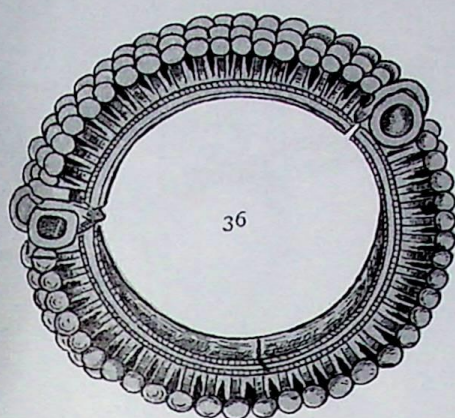


2 A



3 A

Ad plate 7 - The "endless variety" of ethnic finger rings is still as large as at Hendley's time (1, 5 Raj.; 2, 4 H.P.; 3 Orissa). *Jhumka* and other rustic looking ear drops (6, 7 H.P.) are in the peasant and tribal society still en vogue with unbroken relevance. The drops are not only shaped like *pipal* leaves but can also have ball or shell forms. Hinged metal arm rings continue to show small flower shaped plates fastened to them (8) or knobs arranged like sun rays (9 new). Bold variations are reduced to minimal forms with an inner ring of smooth wood (10 new).



43

44

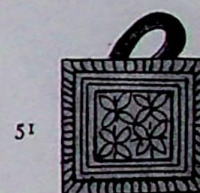
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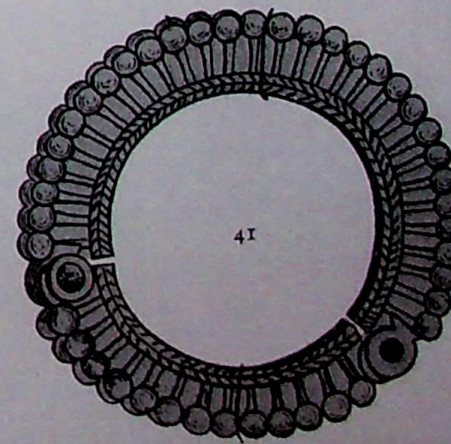
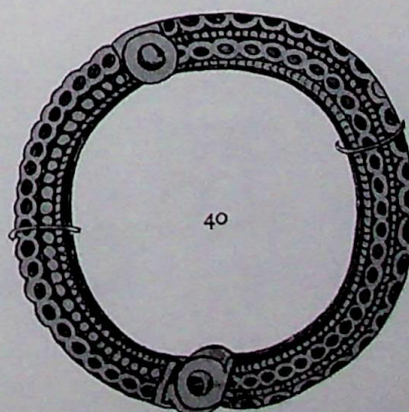
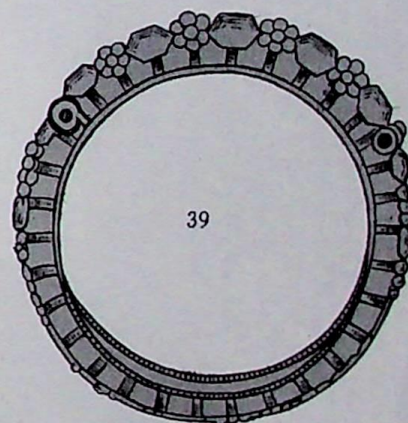
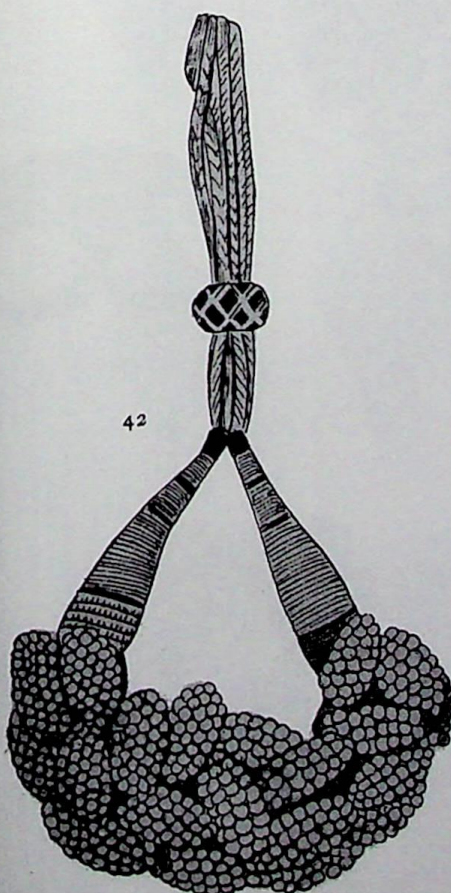
47

48

49



52



7.—34. Ear-drop. 35. Ear-drop (Jhumka). 36 to 41. Metal Bracelets. 42. Bracelet (Pahunchi); clusters of pearls strung on thread or silk. 43 to 52. Finger rings. 53. Cowry-shell-shaped ornaments to be strung as bracelets or anklets.



15 A



13 A



7 A



14 A



3 S



1 S



8 S



4 A



2 P



9 S



5 A



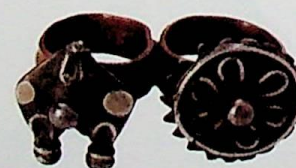
10 S



6 A

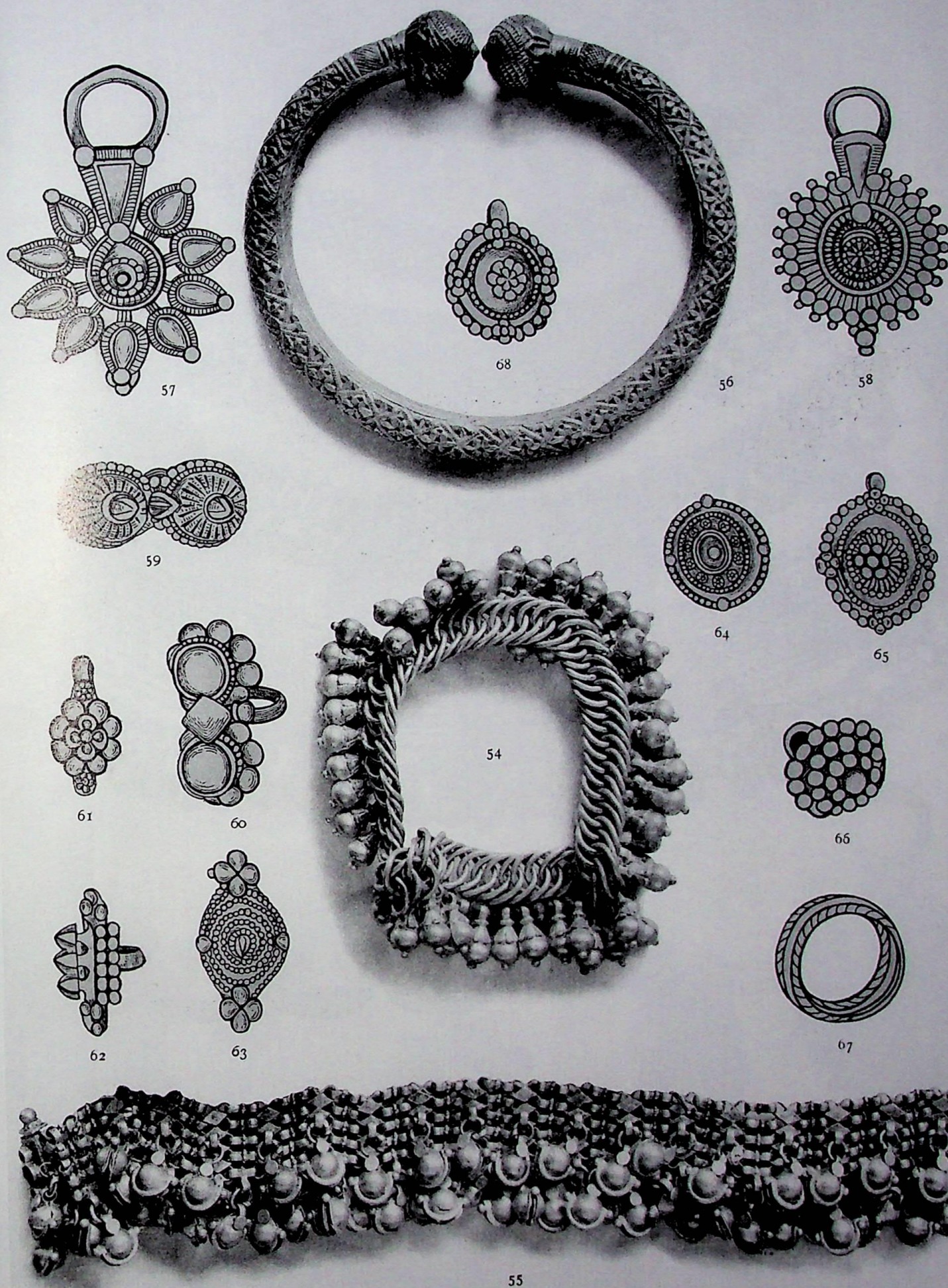


11 A



12 S

Ad plate 8 - Stiff *kara* (1; see pl. 9) and flexible *paizebh* (2) anklets of silver are in rural communities worn combined with traditional *bichhua* (toe rings), together forming an important part of a village woman's costume. Toe rings appear in a wide variety of forms (4 M.P.; 5-11 Raj.; 12 Gujarat), some are allowed only to married women. Old broken pieces may be set in shining silver by clever jewellers, thus enhancing their value and beauty (13-15 M.P.).



8.—54. Anklet of chain links and clove pendants (Páizeb). 55. Anklet (Páizeb); articulated chain work with cowry-like pendants. 56. Carved and hollow Anklet (Jhanjhan). 57, 58. Rings for middle toes. 59 to 68. Toe-rings.



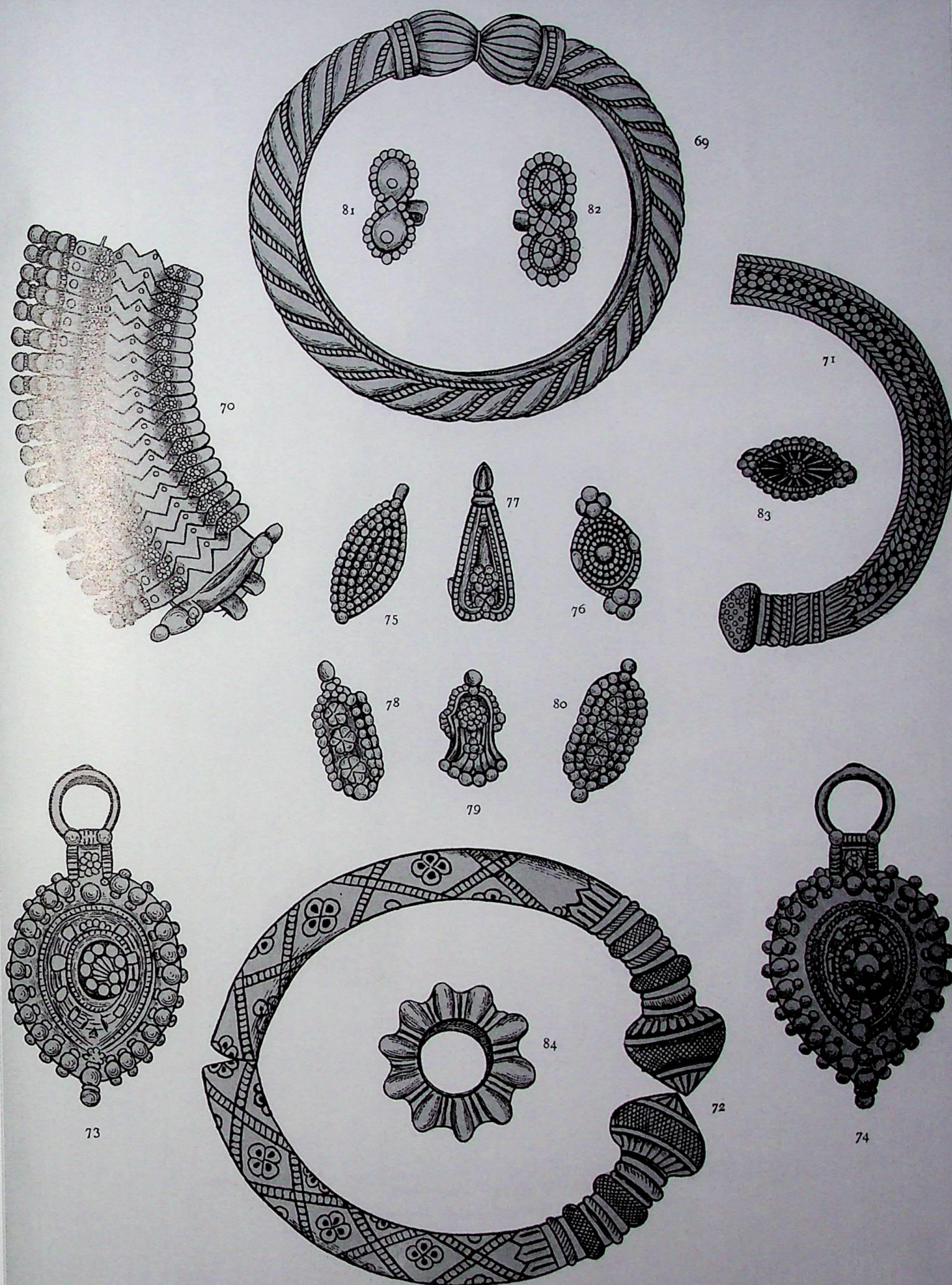
1 - 5 A



6 - 12 P



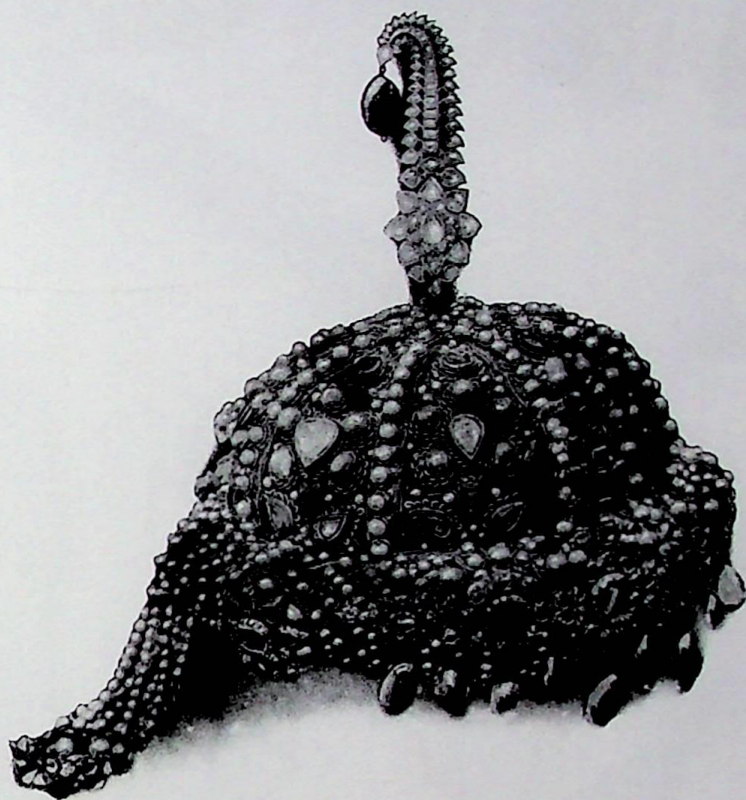
Ad plate 9 - Traditional *paizebh* from various areas of North India come in many elaborate designs (1 - 5; see also pl. 22). Simpler versions are worn by numerous women even with modern dresses. The same is true for fancy modern toe rings of silver, decorated with enamel and glass stones (6 - 12 new). They are sold in bazaars throughout the country and can be seen on many a foot of young Indians as well as of tourists, who like the exotic ethnic look.



9.—69. Anklet (Kara). 70. Part of an Anklet of bars strung on cord (Páizeb). 71. Part of a Kara. 72. Anklet (Kara).
73 and 74. Rings for middle toe. 75 to 84. Toe-rings.



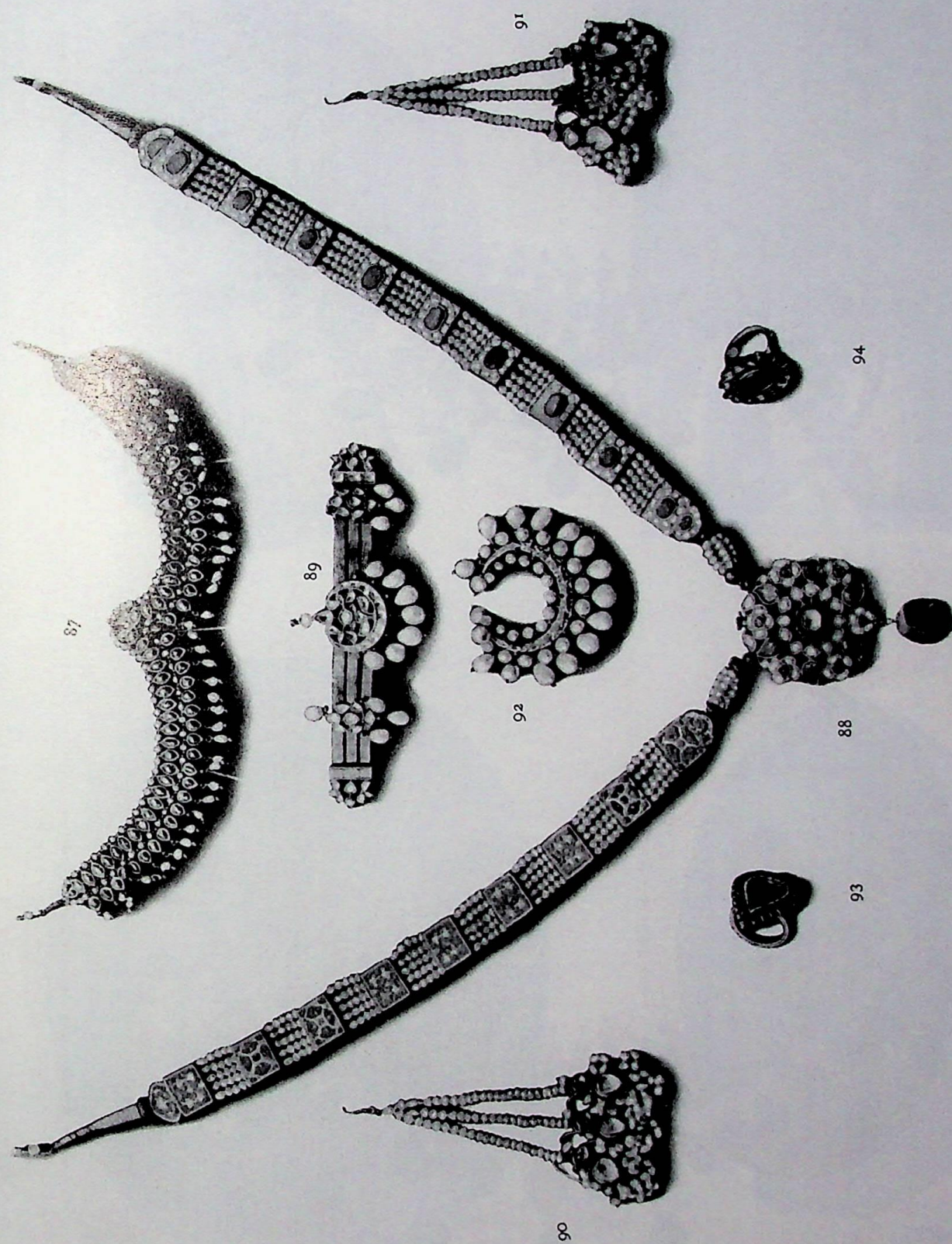
10.—85. Crown (Mukat), gold, enamelled, set with diamonds and emeralds, with coif of pearls and plume of gold and silver thread.
Value, Rs.136,996. Property of H.H.the Maharaja of Rewah.



II.—86. Head-dress or Pagri, covered with gems. Value, Rs.53,000.
Property of H.H. the Maharaja of Rewah.



Ad plate 12 - "Enamelled and jewelled ornaments" of gold, set with *kundan* and laced with pearls, continue to be favourite jewellery pieces for rich ladies (1; 2 new). They are crafted in the old style and with the same gems and techniques as at Hendley's time. Delicate ear pendants like the multi-strand diamond and pearl *pipalpatti* (3) are a nostalgic memory of the past, but not commonly seen today. Finger rings with a central mirror and glass inlay (4 - 6 new) recall the bygone court and *zenana* days, when large *arsi* thumb rings served as toilet articles for the beauty control of the belles.



12.—ENAMELLED AND JEWELLED ORNAMENTS. 87. Necklace set with pearls. 88. Necklace and pendant. 89. Head ornament. 90, 91. Ear-drops (P'ipalpati). 92. Brooch or crescent ornament for the turban. 93, 94. Thumb-rings (Arsi).



A (front)

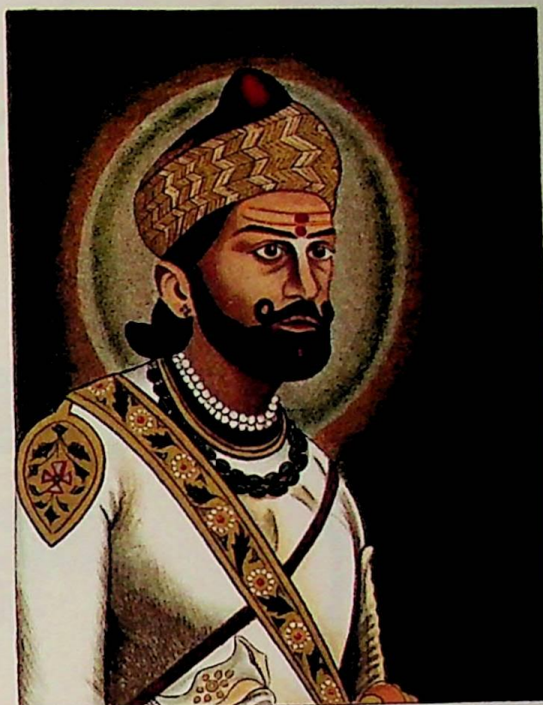


A (back)

Ad plate 13 - Necklaces of diamonds, emeralds and pearls once were the privilege of rulers and royals. In our time, their elegance enchants beauty-loving ladies of all classes, though not many can afford buying them. The back of the necklace usually shows an enamel decoration in brilliant red, green and white, which is sometimes almost more elaborate and attractive than the front.



95



96



97

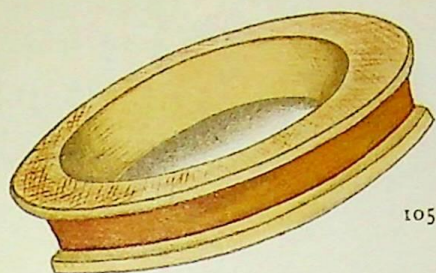


98

13.—95. H.H. Maharaja Ram Singh of Bundi, 1821-1889. 96. H.H. Maharaja Ram Singh, G.C.S.I., of Jaipur, 1835-1880. 97. H.H. Maharaja Jaswant Singh II, G.C.S.I., of Jodhpur, 1873-1895. 98. H.H. Maharana Sajan Singh, G.C.S.I., of Udaipur, 1874-1884.



Ad plate 14 - The famous Jaipur enamel is still alive, as the back view of necklaces (1) and pendants (2 - 5 new) vividly demonstrates. Independently, simple but decorative ornaments with translucent colours are made for sale in handicraft shops (6: 1973; 7: 1985).



105



100a



103



a



b



c

106



101



104



102



100b



99

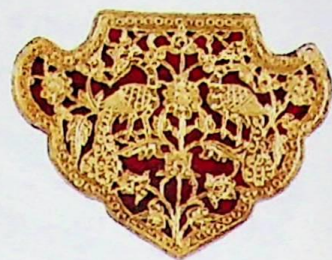
14.—99. Necklace of plaques, pendants, etc., of Jaipur enamel with pearl drops. 100a. Mango-shaped enamel locket; Jaipur. 100b. Amulet of Jaipur enamel. 101. Crutch-handle of enamelled iron from the Jaipur Treasury. 102. Bracelet of plaques of Partabgarh quasi-enamel. 103. Boss from a shield, old enamel; Jaipur. 104. Strap from a horse's harness, set with plaques of Jaipur enamel. 105. Ivory armlet enriched with a gold plate; Marwar. 106. Pieces of lac bracelets set with gems.



1 A



13 A



6 A



5 A



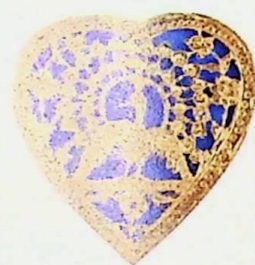
7 P



2 A



11 A



8 A



3 A



10 P



4 A

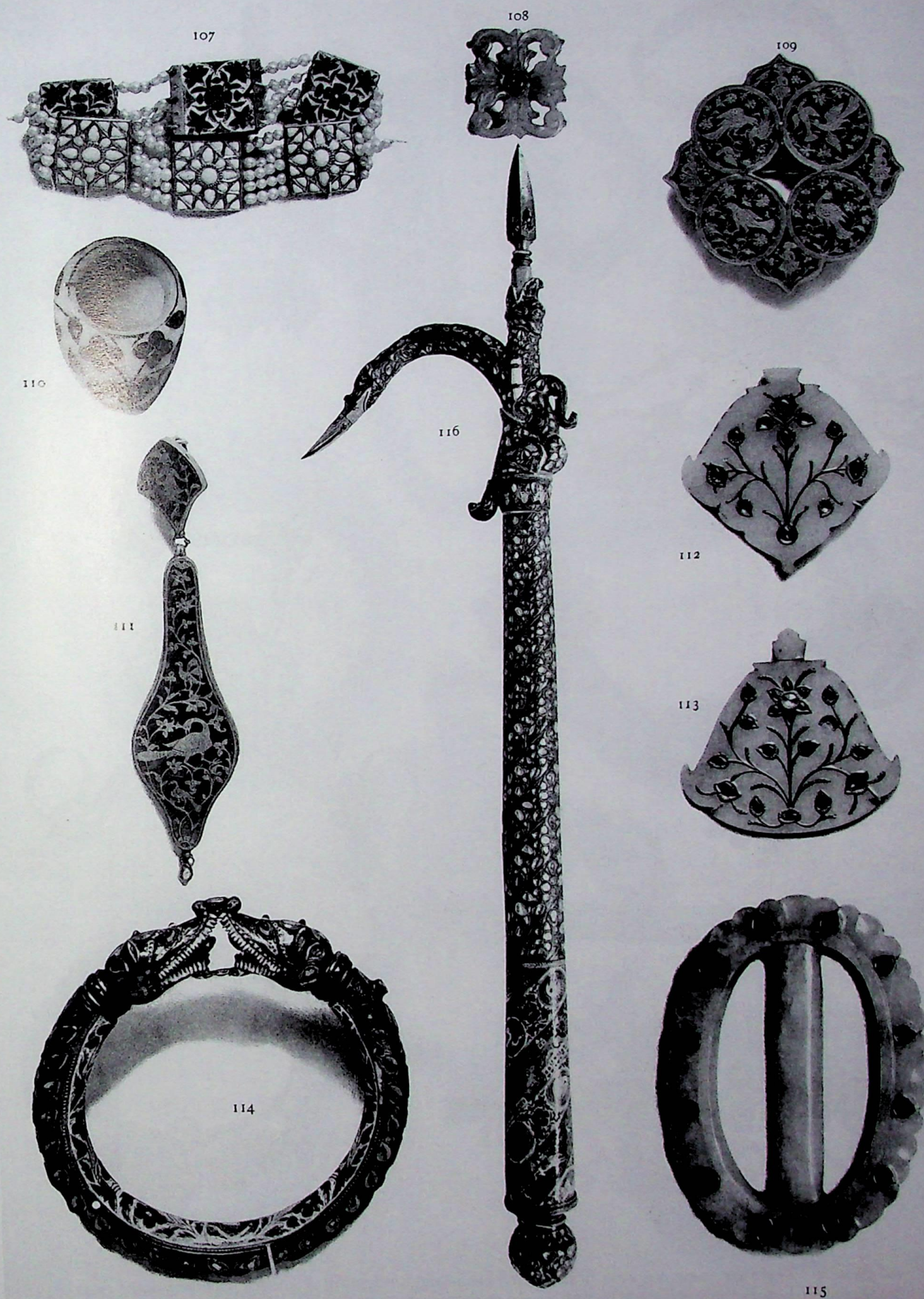


12 P



9 A

Ad plate 15 - Pendants (1 - 4 new) and buckles (5 new) of *kundan*-decorated jade are still diligently crafted and in favour with discriminating customers. Hendley's "Partabgarh quasi-enamel" is in India also known as *thewa* (6 - 9). It may sometimes even be set as a western style brooch, like a blue cufflink showing hunters on an elephant (10). *Kara* with various animal heads, decorated with enamel or gems (11, 12 both 1950s) or of carved gold (13) always are a special treasure of a bride's trousseau.



15.—107. Bracelet of six square plaques of diamonds set in gold. 108. Buckle of white jade. 109. Brooch of Partabgarh green quasi-enamel. 110. Thumb ring of white jade inlaid with rubies. 111. Long drop Earring. 112 and 113. Flat Pendants of white jade. 114. Enamel Bracelet (kara). 115. Belt Buckle of white jade. 116. Elephant Goad (ankus).



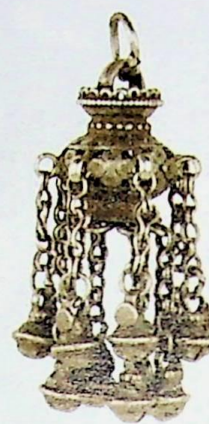
3 A



9 P



10 P



11 P



6 A



7 S



5 A



4 P



1 A

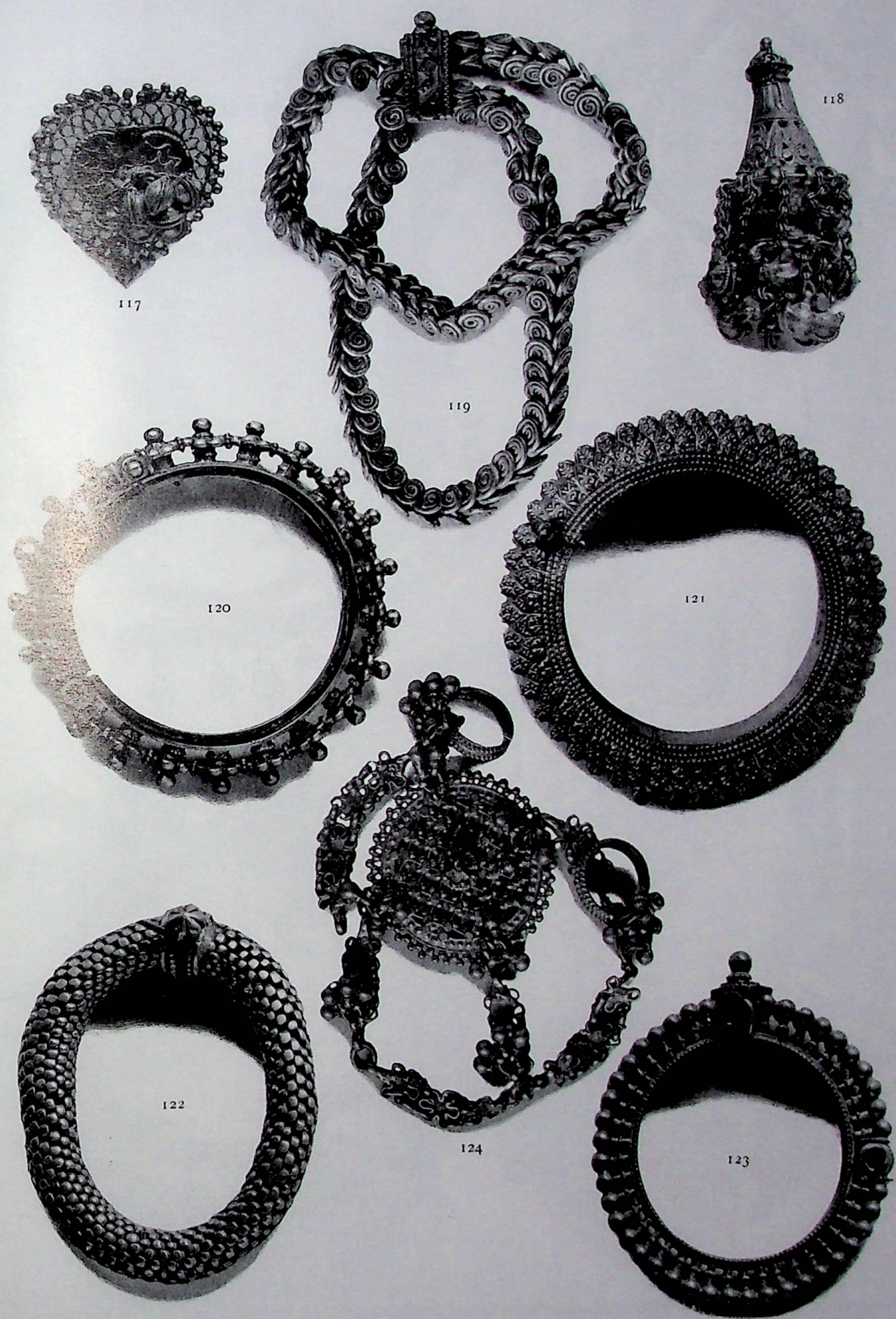


8 A



2 S

Ad plate 16 - There are numerous ways of bedecking hands and forearms of a woman. Contemporary rings, bracelets and *hathphul* connect easily to their ancestral prototypes. Bracelets can be flexible (1 new) or rigid (2 M.P.). *Hathphul* are made of gold with *kundan* settings of emerald, ruby and diamond (3 new) or of traditional rural style with many small silver balls (4). Stone (5) or glass inlay of rings (6; 7) and armbands (8) add to the colour of simple silver ornaments. What Hendley under 118 describes as a silver pendant, serves the tribal women in Rajasthan as playful, tinkling tassels of their cotton belts (9-11).



16.—117 and 118. Two views of Pendant. 119. Bracelet of Two Chains. 120. Bracelet with projecting knobs. 121. Bracelet (Aimere). 122. Flexible Bracelet. 123. Bracelet. 124. Ornament for the back of the hand.



3 A



9 P



10 P



11 P



6 A



7 S



5 A



4 P



1 A

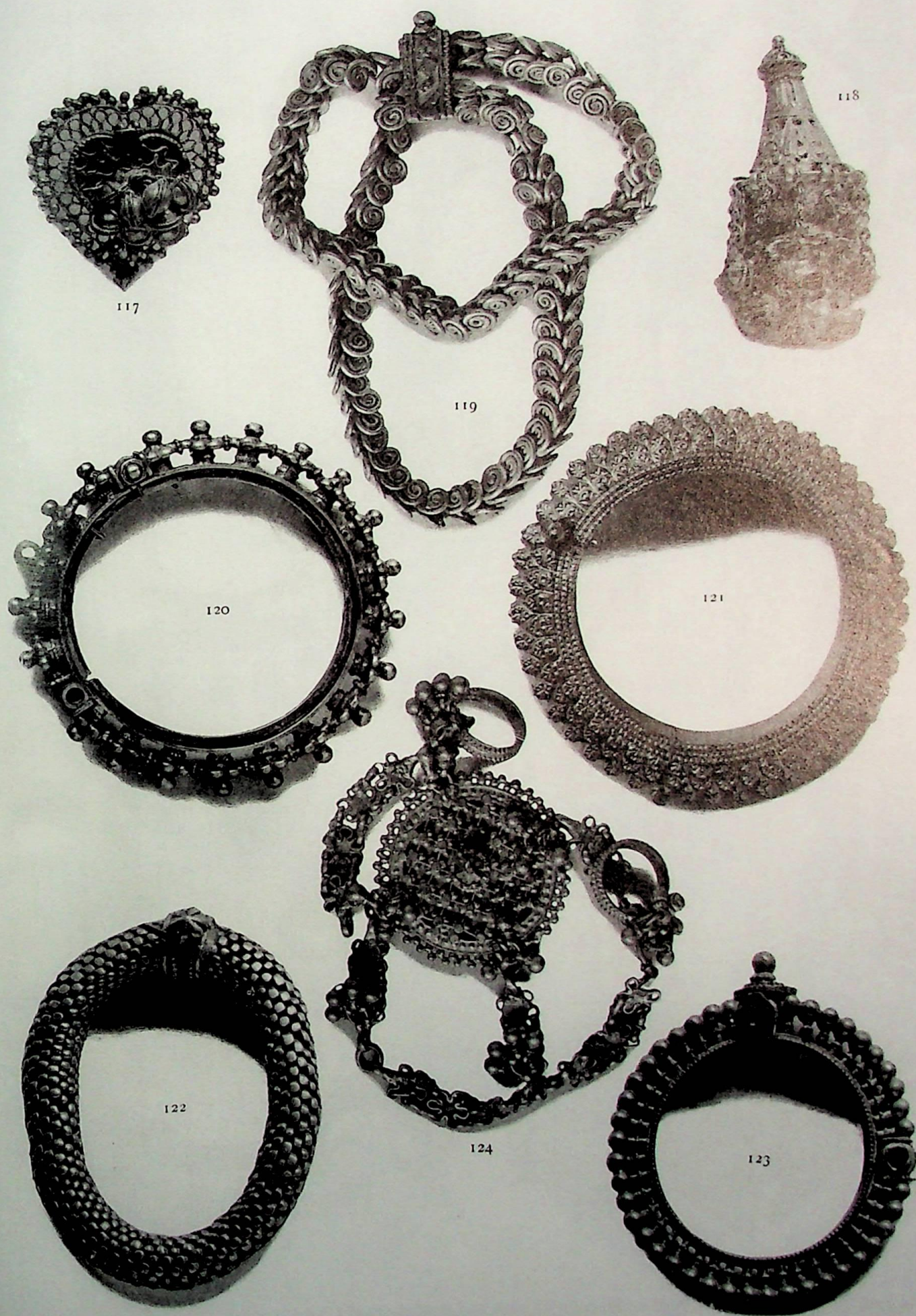


8 A



2 S

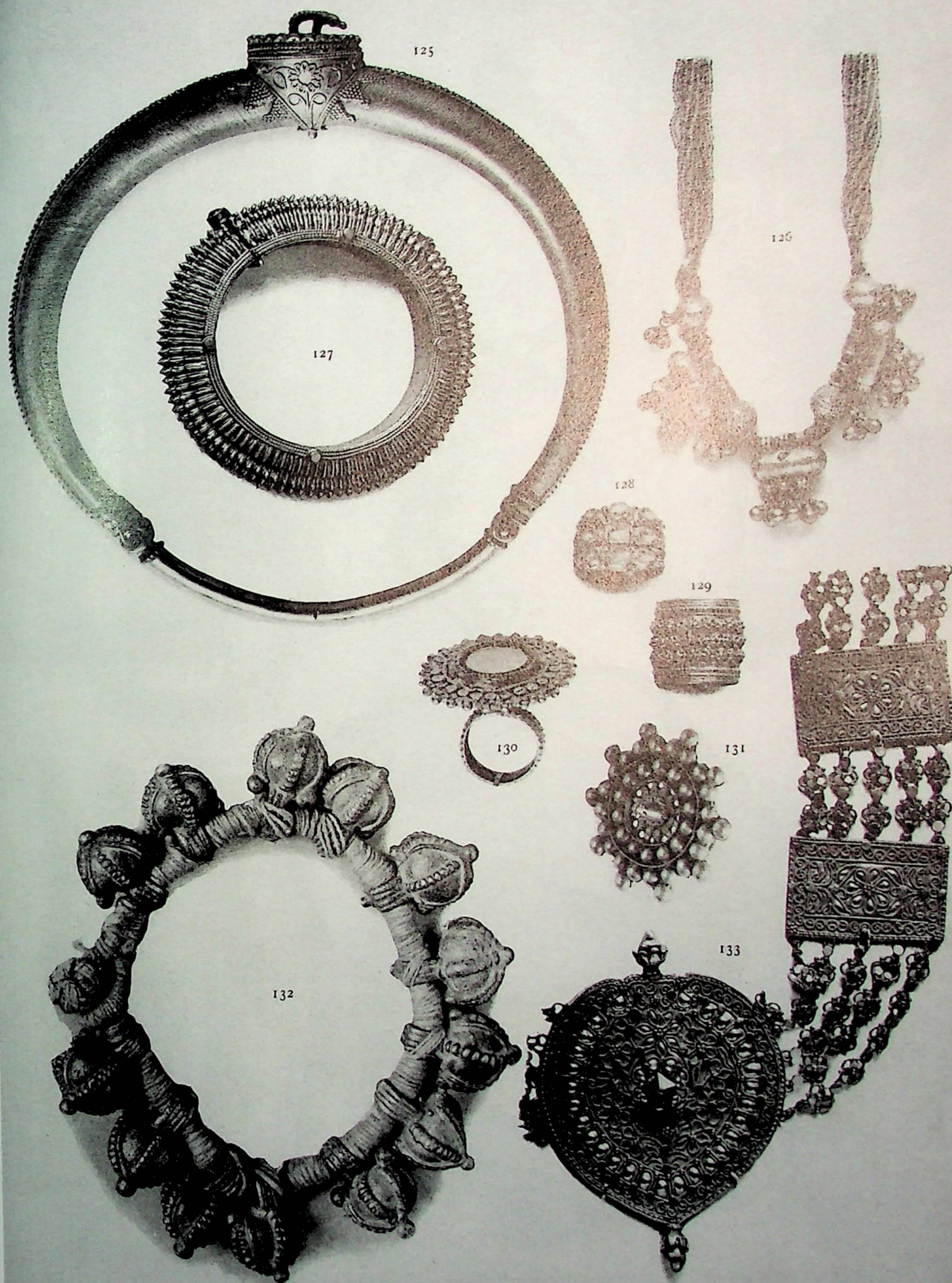
Ad plate 16 - There are numerous ways of bedecking hands and forearms of a woman. Contemporary rings, bracelets and *hathphul* connect easily to their ancestral prototypes. Bracelets can be flexible (1 new) or rigid (2 M.P.). *Hathphul* are made of gold with *kundan* settings of emerald, ruby and diamond (3 new) or of traditional rural style with many small silver balls (4). Stone (5) or glass inlay of rings (6; 7) and armbands (8) add to the colour of simple silver ornaments. What Hendley under 118 describes as a silver pendant, serves the tribal women in Rajasthan as playful, tinkling tassels of their cotton belts (9-11).



16.—117 and 118. Two views of Pendant. 119. Bracelet of Two Chains. 120. Bracelet with projecting knobs. 121. Bracelet (Aimere). 122. Flexible Bracelet. 123. Bracelet. 124. Ornament for the back of the hand.



Ad plate 17 - The green glass bead necklace "with balls and amulet cases" (1) is still worn by tribals of Rajasthan and Gujarat in the same old style. Not so the rare delicate gold necklace, which imitates treasured heritage pieces (2 new). The bracelet of "cowrie-shaped" links (3 new) has a comparably simplified form. The rather baroque toe rings (4 - 6) are variations from Madhya Pradesh, where the old styles are still frequently worn. Amulets (7; 8) have always been worn for protection and perpetuate their traditional forms.



17.—125. Torque, or neck ornament. 126. Necklace. 127. Bracelet. 128. Ring (Tonk). 129. Gold Ring (Ajmere).
130.—Toe-ring. 131. Top of ring. 132. Anklet or Bracelet of cowrie-shaped ornament. 133. Portion of a Necklace.



1 S



4 S



2 S



6 A



5 A



3 P



7 A

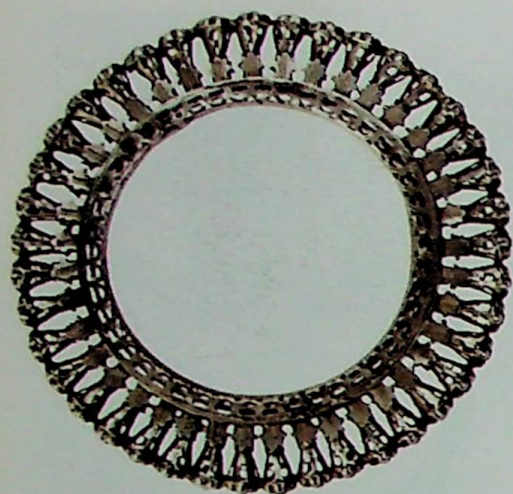


8 A

Ad plate 18 - Bracelets of thick meandering silver wire (1; 2) are still typically worn in rural Orissa. The striking gold necklace (3), composed of "chevron-shaped plaques of embossed metal and grape drops" is worn from Rajasthan to Tamil Nadu, though rarely seen now. Bracelets of oval silver beads (4) with trellis pattern in the old style are favoured by ethno-fond customers, as are the huge variety of amulet cases. Some of them now contain nostalgic (5) or mythic (6) miniatures, others cryptic (7) or blessing (8 "OM") script.



18.—134. Heart-shaped Thumb-ring. 135. Square Pendant or Amulet case. 136. Part of Head Ornament. 137. Neck ornament (Nagore). 138. Necklace. 139. Anklet or Bracelet (Malwa). 140. Bracelet of oval carved beads. 141. Chain of Sarpash. 141a. Anklet of zig-zag pattern.



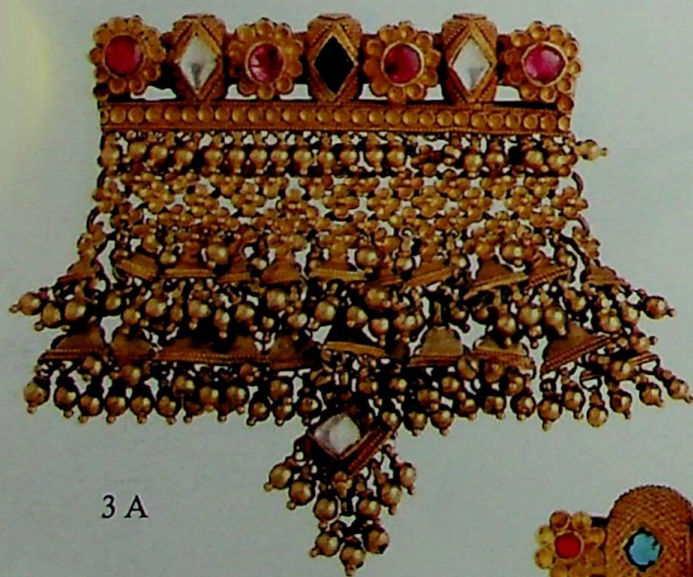
6 S



5 A



4 A



3 A

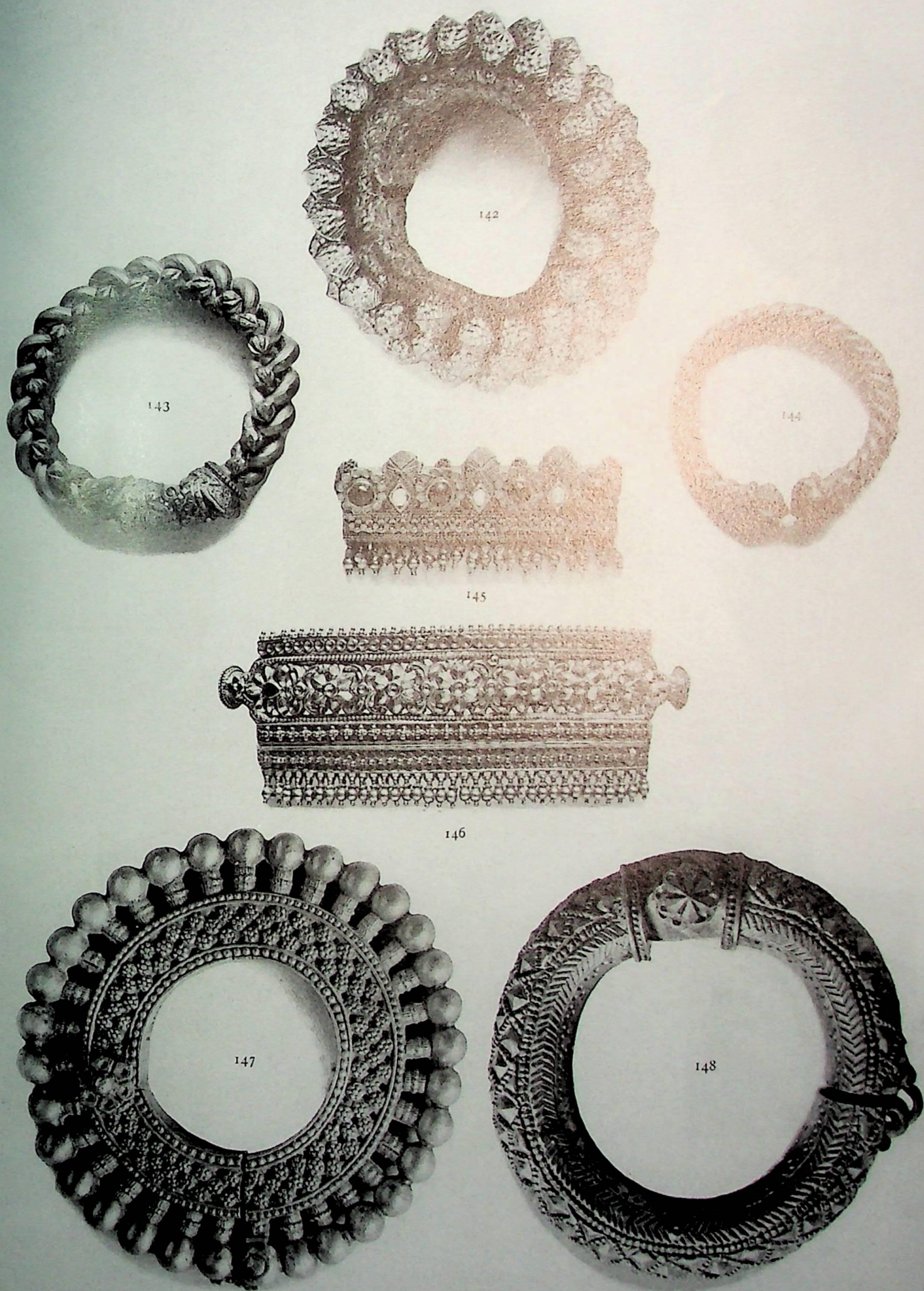


2 A



1 P

Ad plate 19 - Originally called *timanya* (three gems), this type of gold pendant (1) is traditionally given to brides as an auspicious gift. Advanced variations (2) may apply more gems or open work instead of the heavy multi-layered gold nets (3; 4 new). Highly skilled Indian silversmiths still chase armbands with intricate decoration (5) or design the old sun-shaped arm-ring in ever-new variations (6).



19.—142. Bracelet of carved beads (Ajmere). 143 and 144. Bracelets. 145. Oblong Pendant (Ajmere?). 146. Pendant. 147. Anklet or Bracelet (Ajmere). 148. Anklet.



1 A



2 A



3 A



4 P



5 S



6 A



7 A



8 A

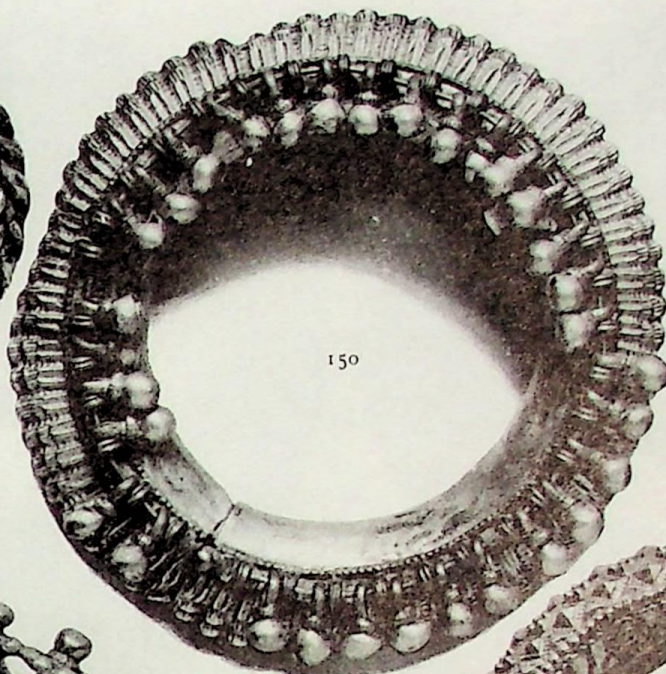


9 A

Ad plate 20 - Nothing has changed since Hendley's days: charms with "demi-gods or local heroes" are still hammered in dies by skilled silversmiths and worn for protection by men and women in rural areas. The unlimited variety of amulets reflects the manifoldness of the Indian society and beliefs: (1) Sikh Guru; (2) Durga on a lion; (3) Bhairava with dog; (4) Muslim "In the name of the granting and forgiving God"; (5) Hanuman; (6) Raj hero on a horse; (7) Lakshmi; (8) Nagaraj; (9) Lord Krishna.



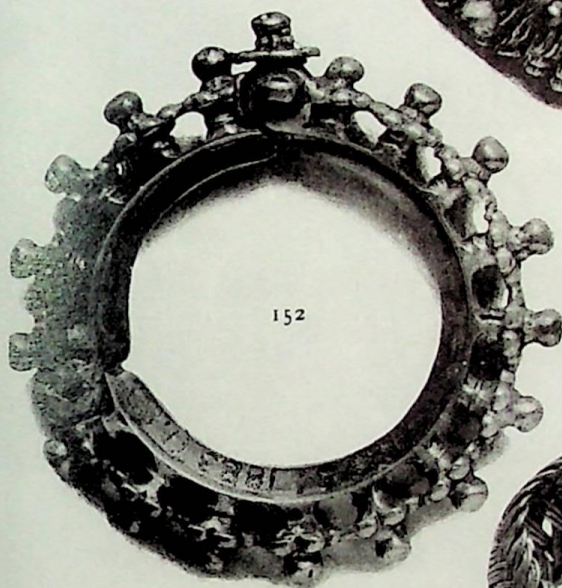
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150



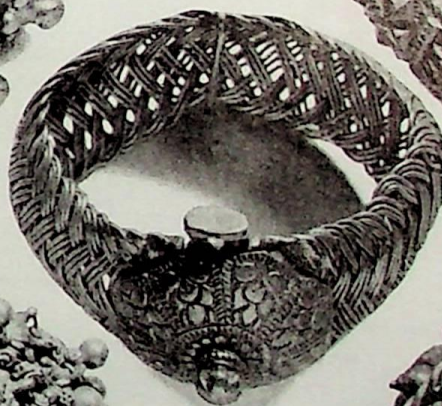
151



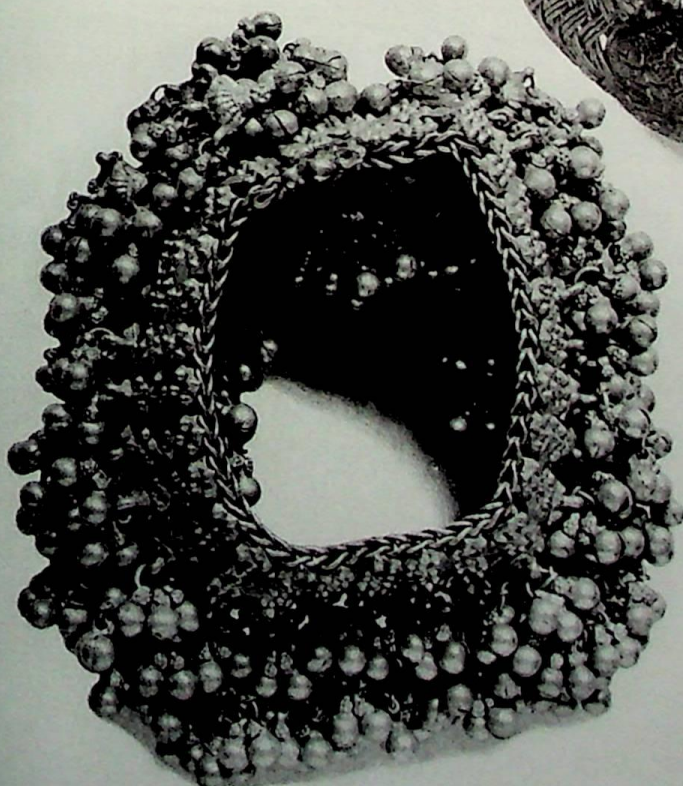
152



153



154



155



156

20.—149 and 150. Bracelets. 151. Amulet. 152, Bracelet (Indore). 153. Anklet (Ajmere). 154. Bracelet.



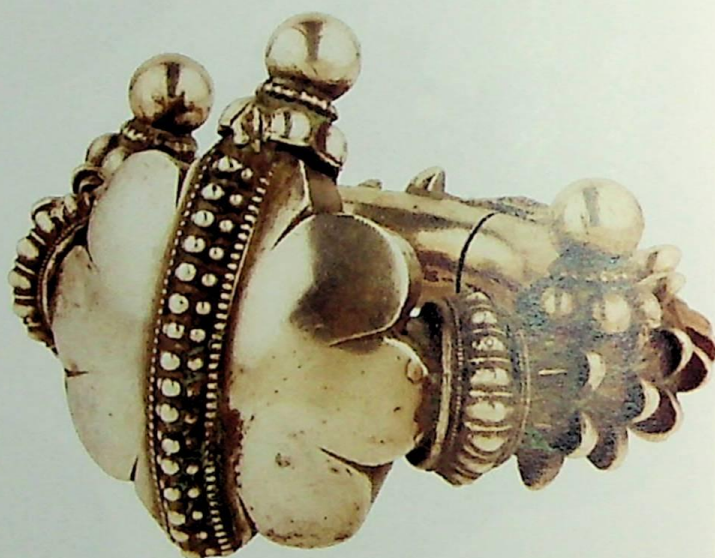
5 A



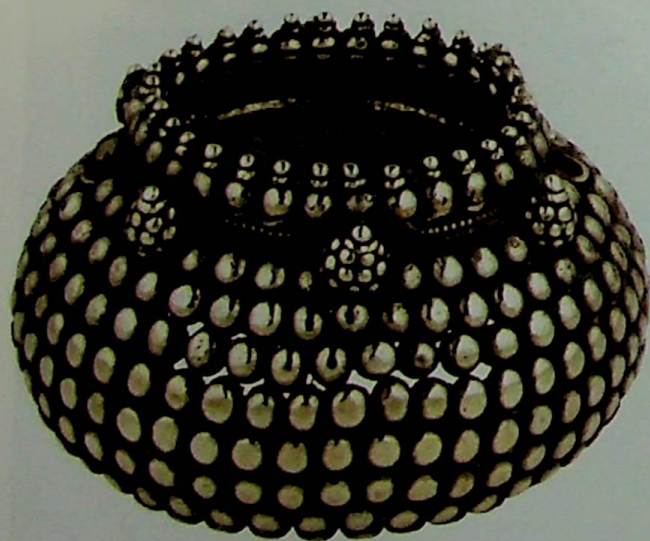
1 S



2 S



6 S



3 S



4 S

Ad plate 21 - The possession of heavy solid silver anklets is still a financial security for village women in very remote areas of Madhya Pradesh (1 - 4), Gujarat (5) and Rajasthan (6). Cast specimens are preferred to others because they retain better their original value.



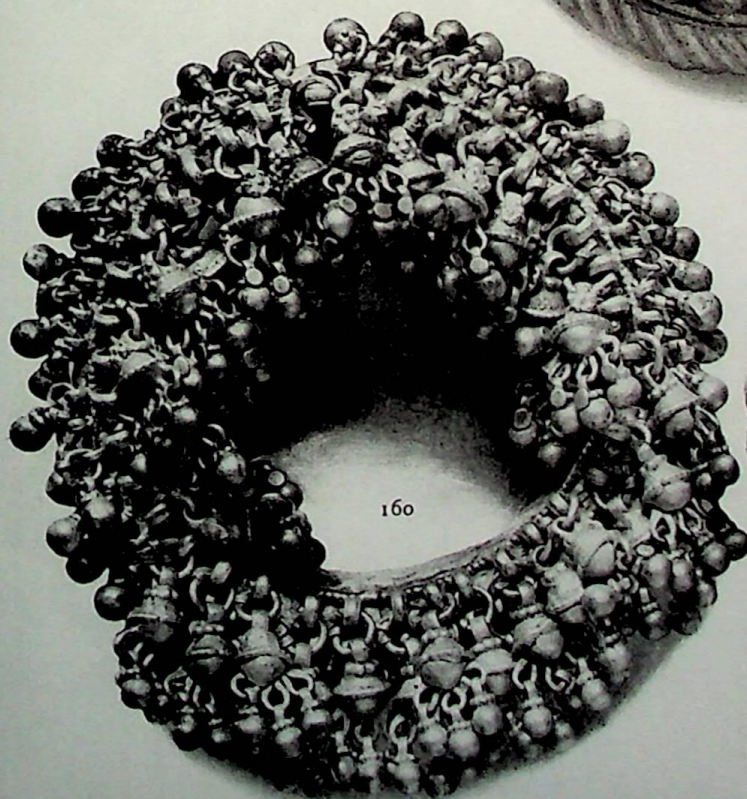
157



158



159



160



161

21.—157 and 158. Anklets. 159. Gold Anklet (Central India). 160. Anklet (Paizeb). 161. Anklet.



1 - 6 A



7 A

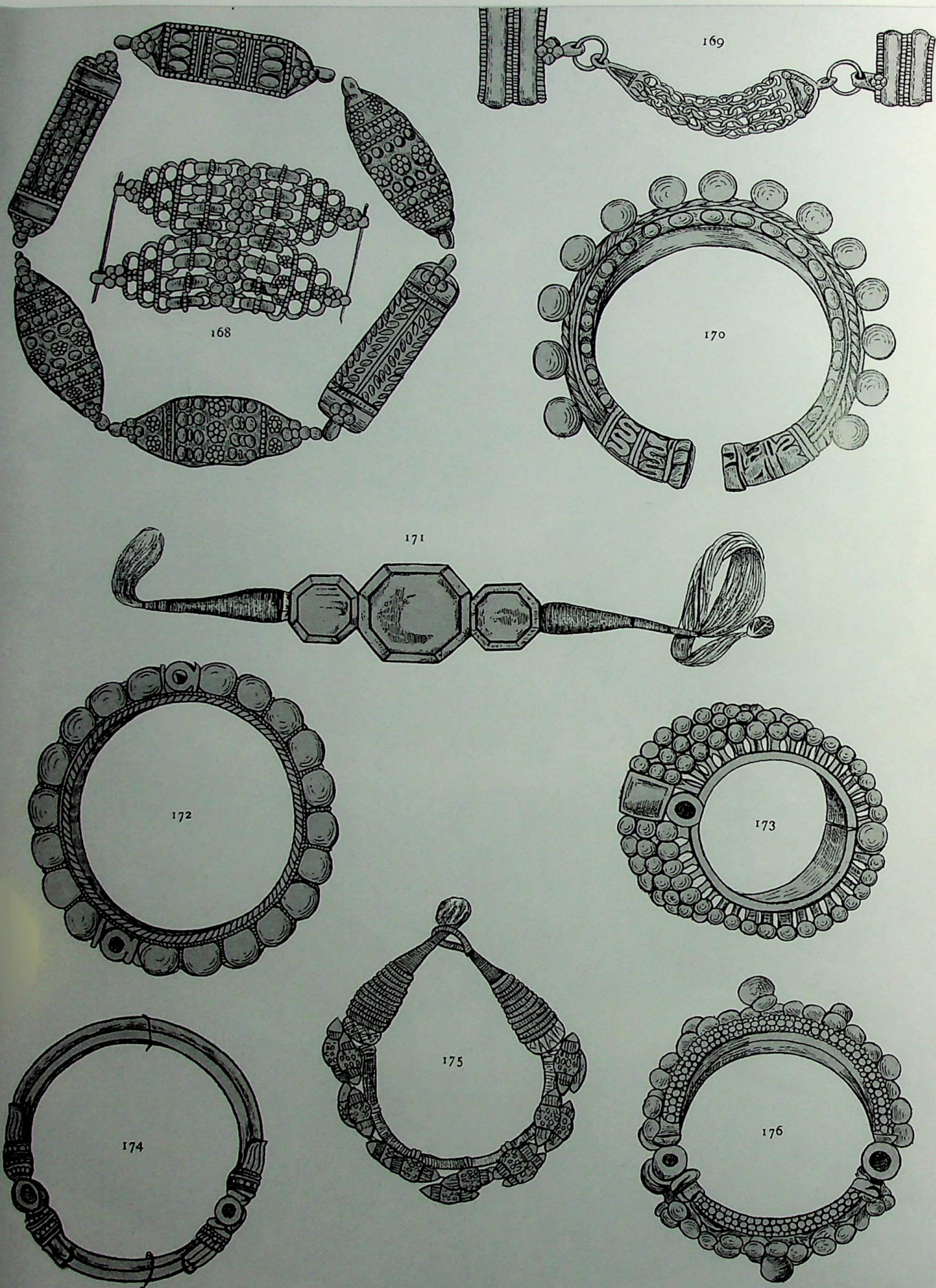


8 S

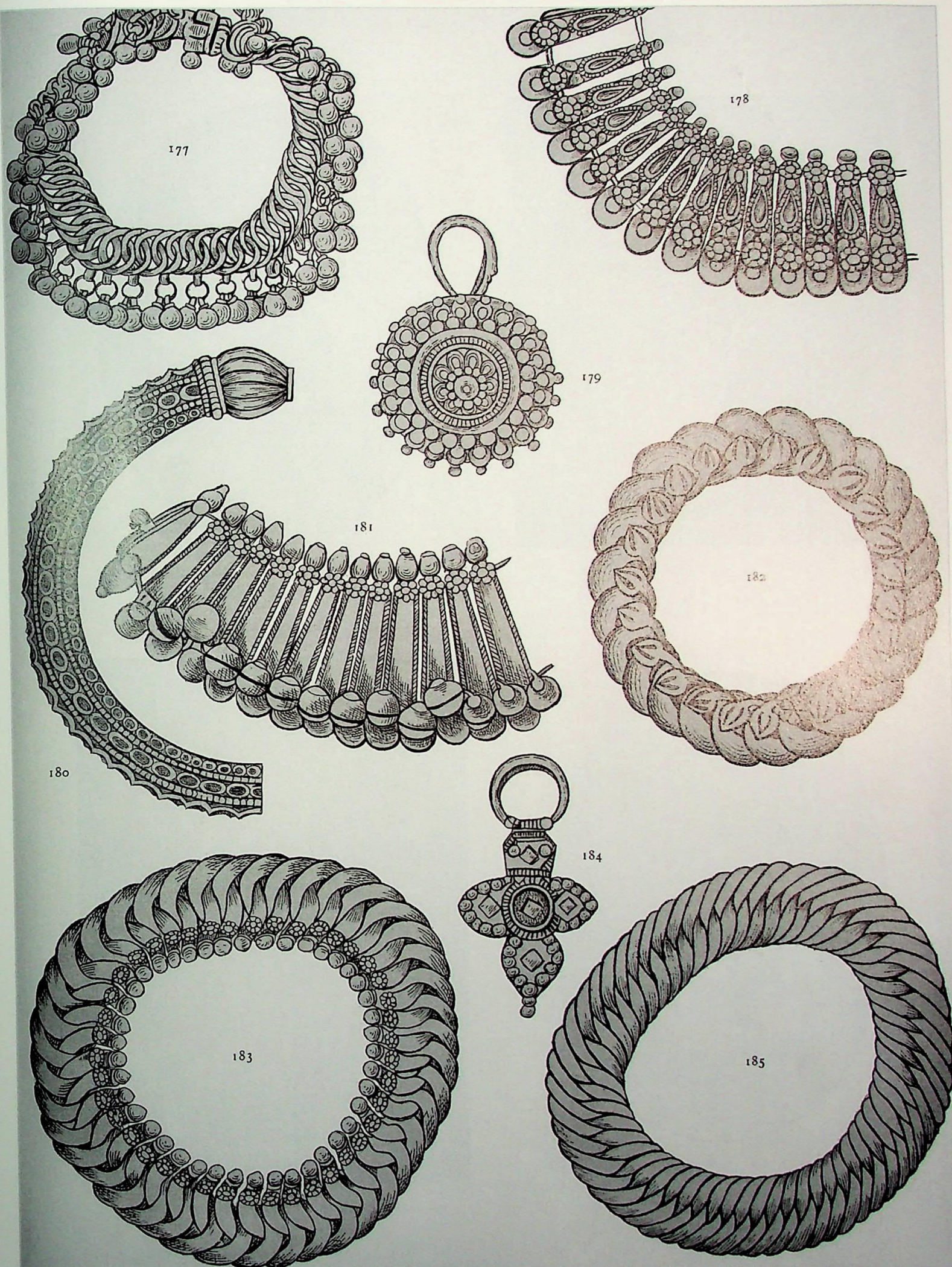
Ad plate 22 - Hendley calls the "different beautiful and elaborate forms" of the *paizebh* (1 - 6; see also ad pl. 9) "the most artistic of all the foot ornaments" worn in Central India. The same is true today. The flexible anklets contrast strongly with the rigid heavy forms (7; 8), which are also used in the same area. Both may even be worn together on the same leg.



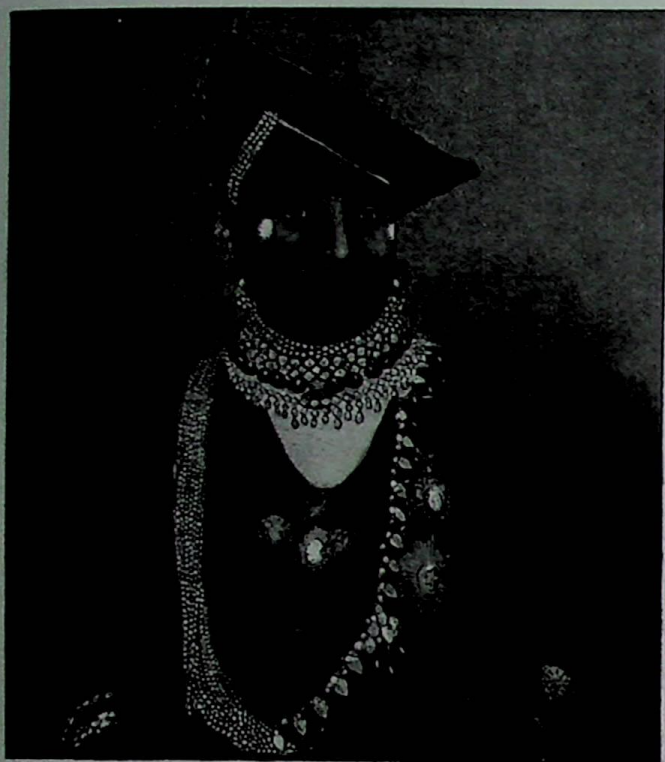
22.—162, 163, 164, and 165. Different forms of the Paizeb Anklet. 166. Wide ornament for forearm or leg.



23.—ORNAMENTS IN BASE METAL.—167 and 168. Links forming parts of bracelets. 169. Finger Rings worn with attached chains. 170. Wristlet. 171. Armlet of false stones; often worn by rich women if the gems are precious. 172. Bangri, or Bracelet, worn between the bangle and Churi. 173. Massive Bangri or Bracelet. 174. Carved Bracelet. 175. Pahunchi or wrist ornament. 176. Kankan or Bracelet.



24.—ORNAMENTS MADE OF ANY, BUT USUALLY BASE METAL.—177. Anklet or Paizeb. 178 and 181. Anklets of heavy bars strung together so as to rest flat on the ankle and foot. 179 and 184. Toe rings which rest on the front of the foot. 180. Anklet or Kara. 182. Marhati; an Anklet of heavy interlaced links. 183. Laung-ka-Santh; Anklet with clove-like ends to the flat links; cast in one piece. 185. Anklet, or plain Santh or Sât.



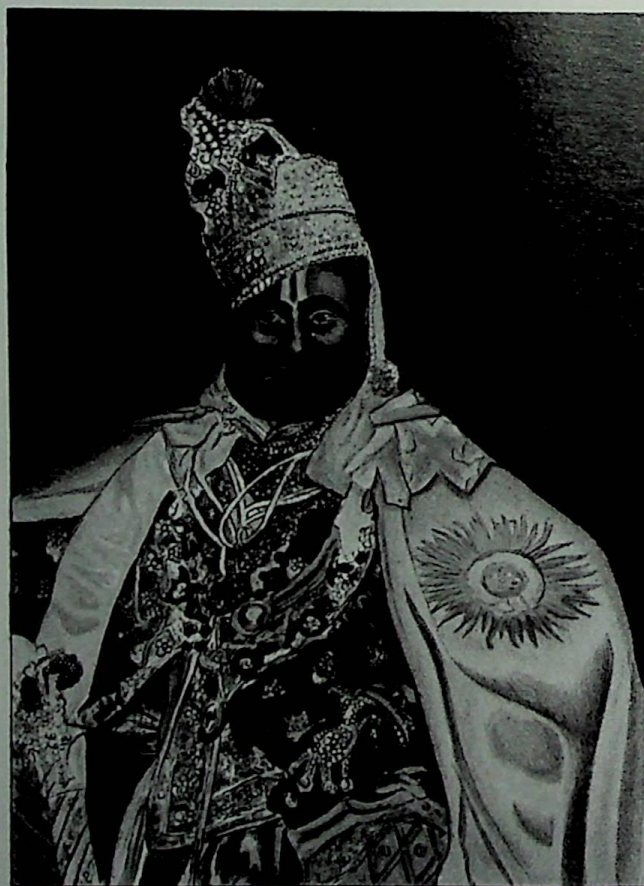
186.



187.

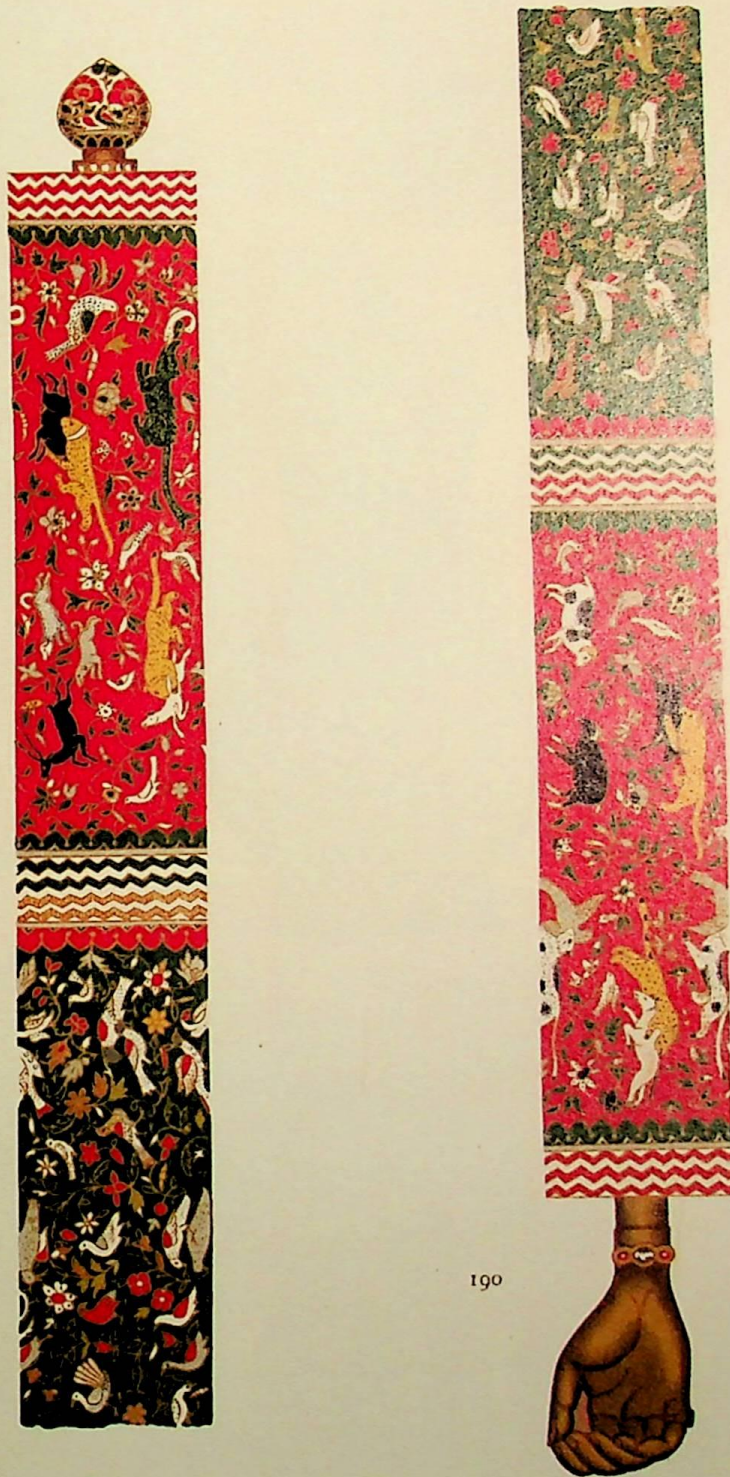


188.



189.

25.—186. H.H. Maharaja Avand Rao Puar, K.C.S.I., C.I.E., of Dhar. 1864—1898. 187. H.H. Maharaja Jaiaji Sindhia, G.C.B., G.C.S.I., of Gwalior. 1843—1886. 188. H.H. Maharaja Tukaji Rao Holkar of Indore, G.S.C.I. 1844—1886. 189. H.H. Maharaja Raghuraj Singh, G.C.S.I., of Rewah. 1834—1880.



190

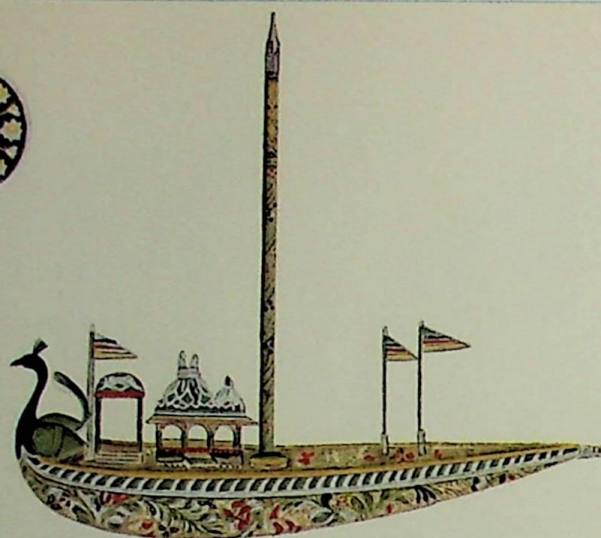
26.—190. GOLD AND ENAMELLED BACK-SCRATCHER (*Pushtkar*).
Reproduced from "Ulwar and its Art Treasures," 1888.



A.191



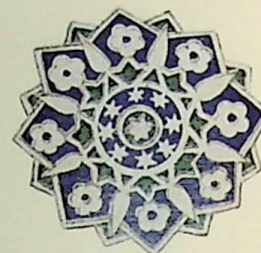
B.201



B.198



B.199



B.200



A.192



A.196



B.197



A.193

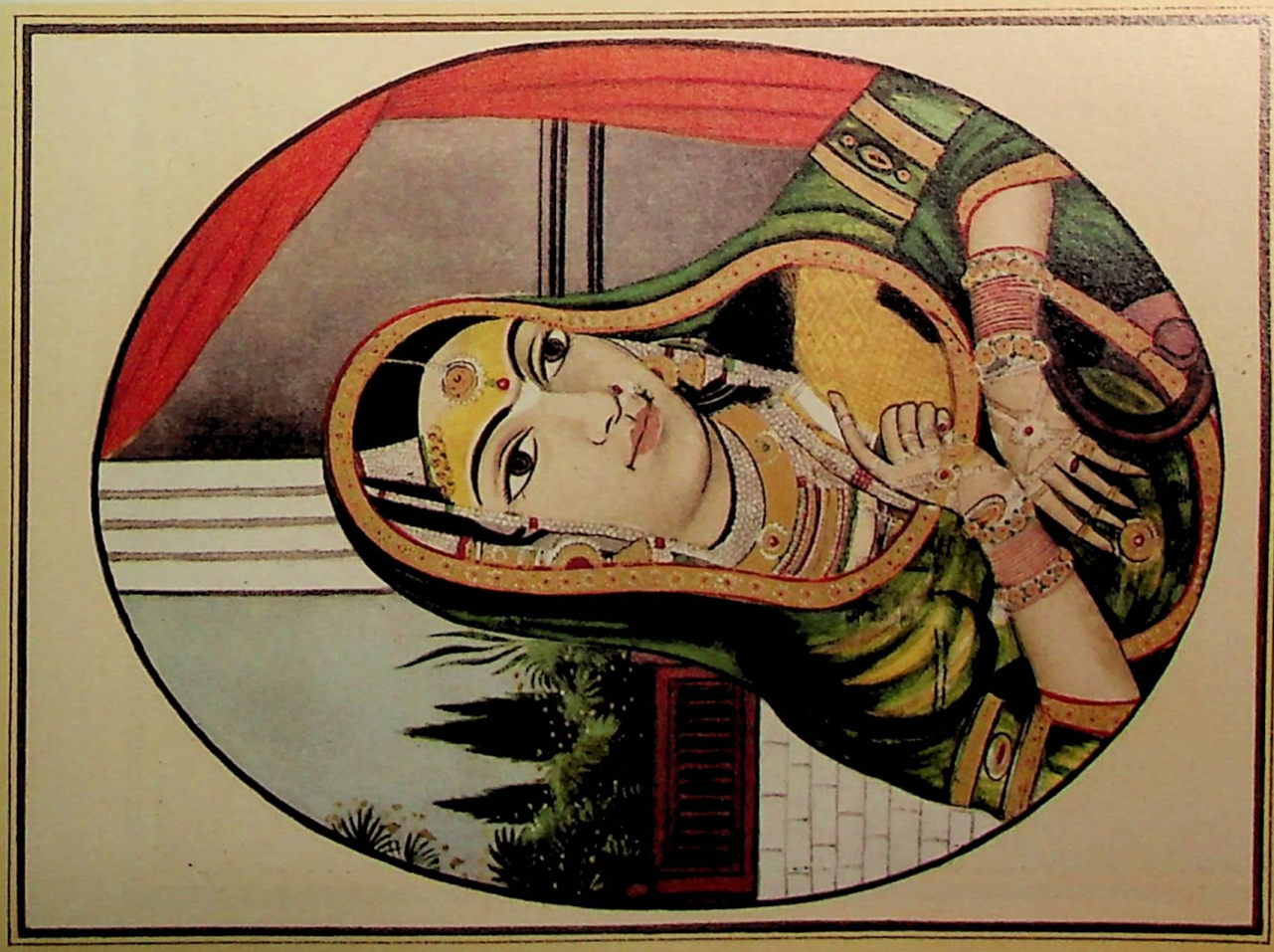


A.194



A.195

27.—Reproductions from A "Jeypore Enamels," 1886, and B "Handbook to the Jeypore Museum," 1895. (See text).
 A 191 to 194. Necklace pendants. A.195. Neck Ornament from Marwar (Arya). A.196. Part of Bracelet. B.197. Silver Enamel Vase (Bahawalpur). B.198. Silver Enamel Inkstand (Jaipur). B.199. Parcel gilt silver enamel bowl (Lucknow). B.200. Hair ornament. B.201. Button. Both silver enamel (Multan).

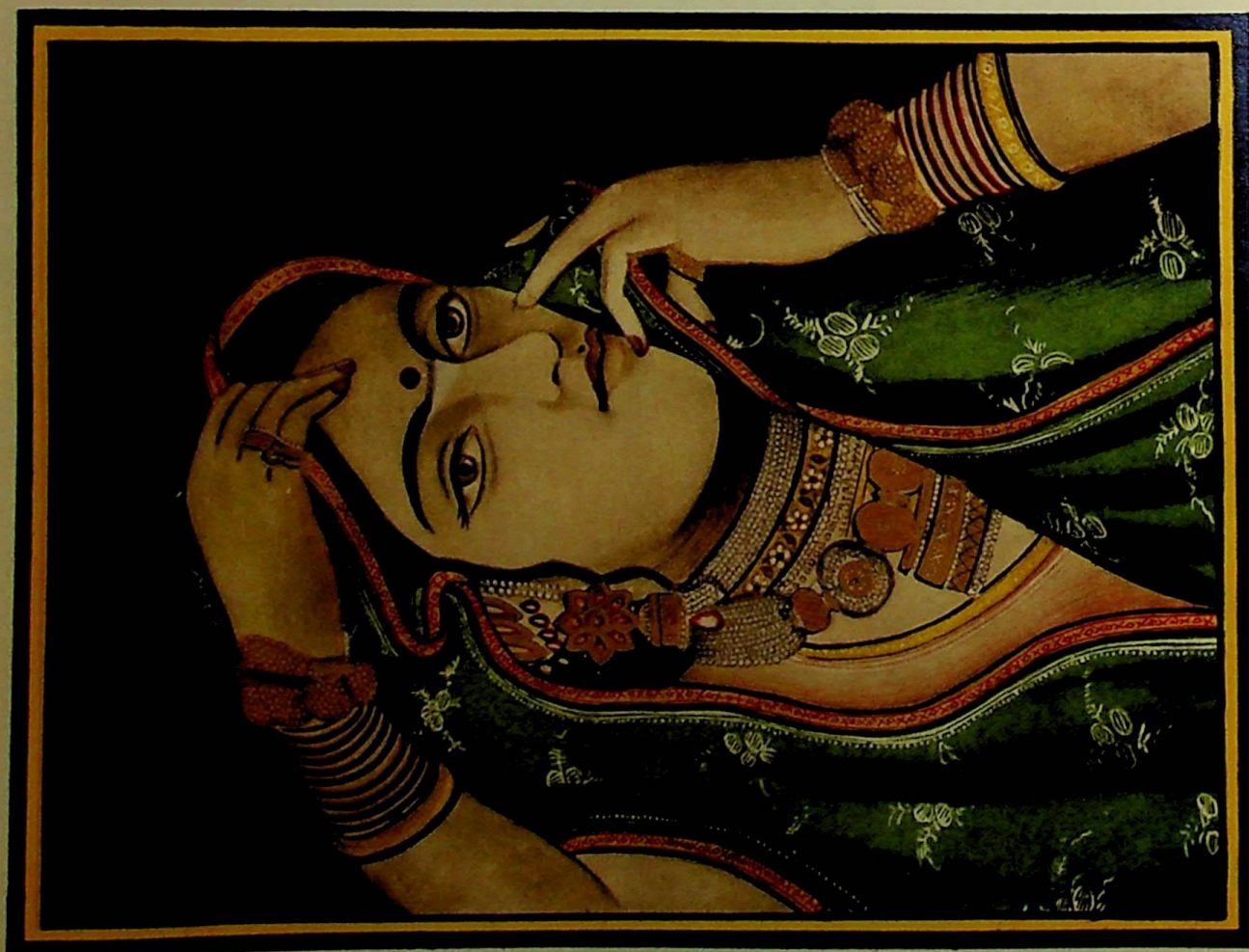


202



203.

28.—202 and 203. Portraits of ladies of Kalyanpur and Mitha wearing jewellery (by an indigenous artist)

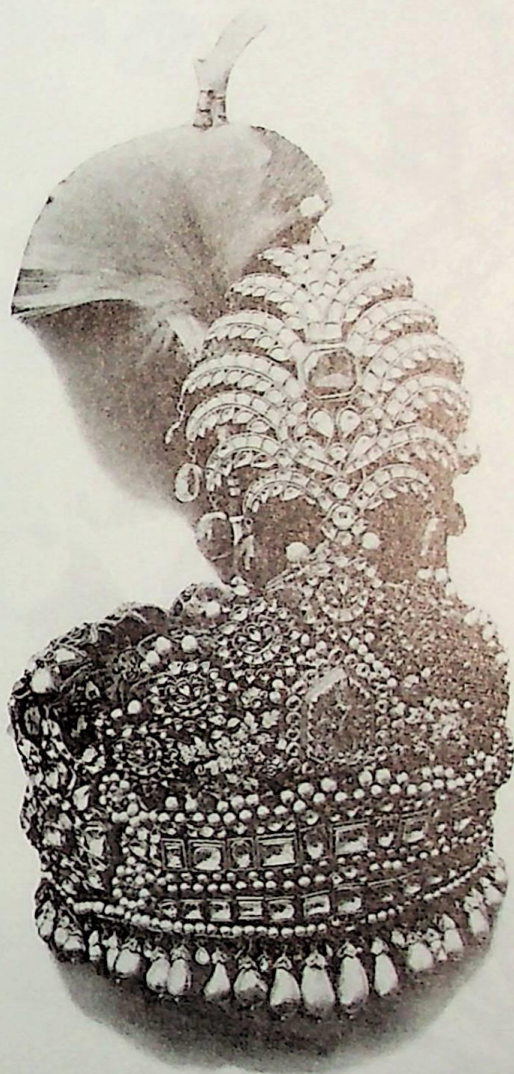


204



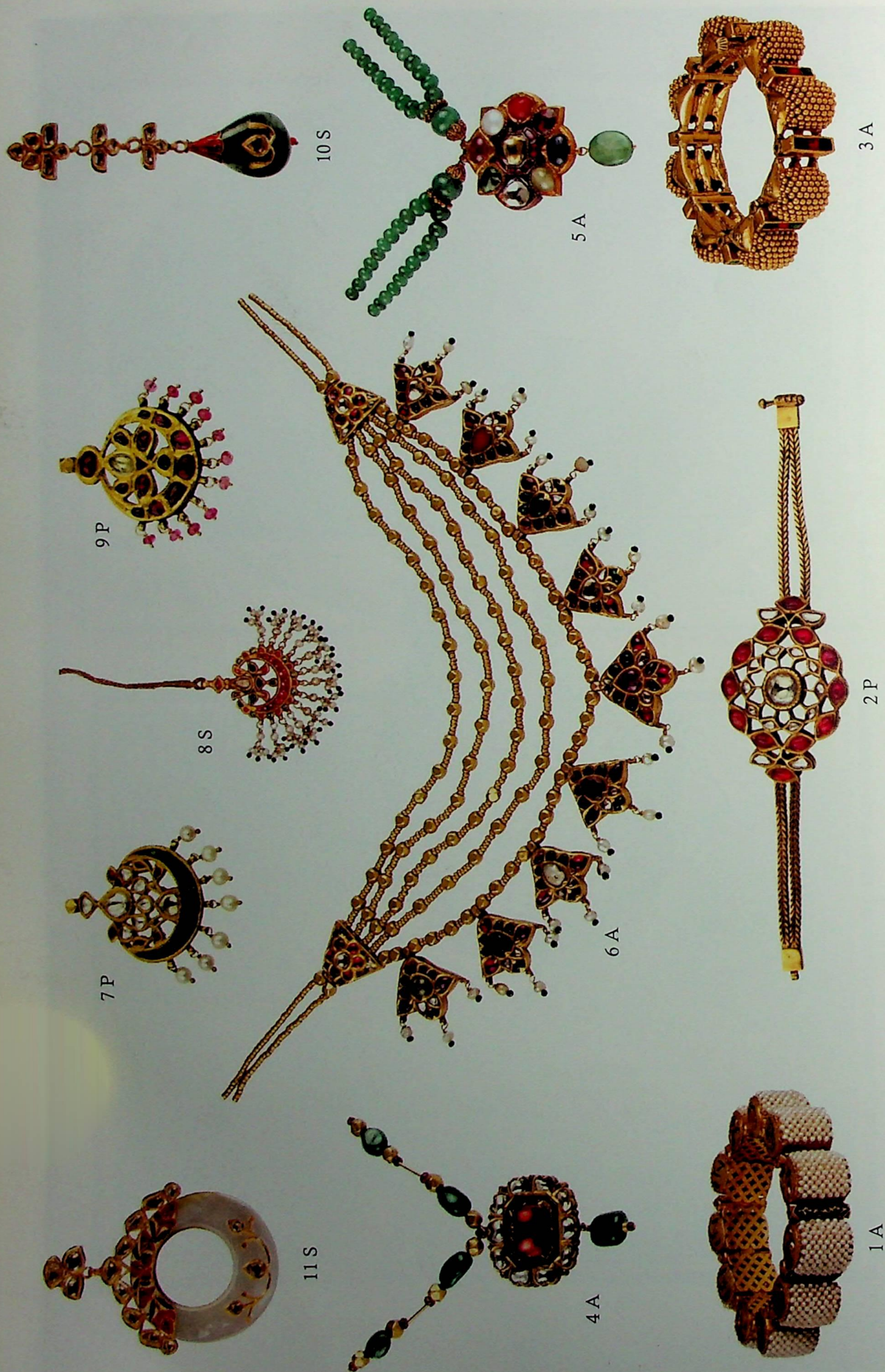
205.

29.—204 and 205. Portraits of ladies of Rajputana and Malwa wearing jewellery (By an indigenous artist).

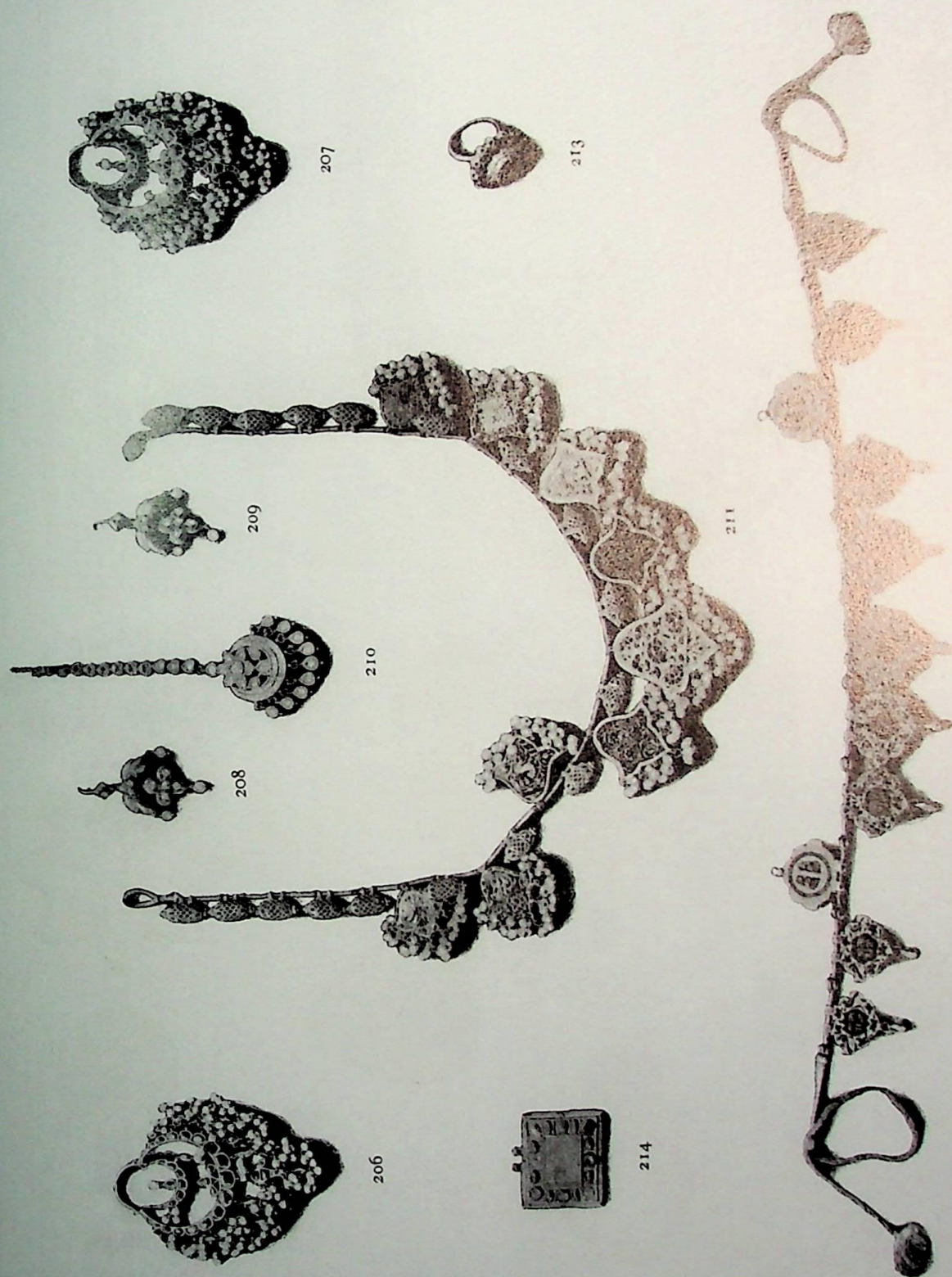


215.

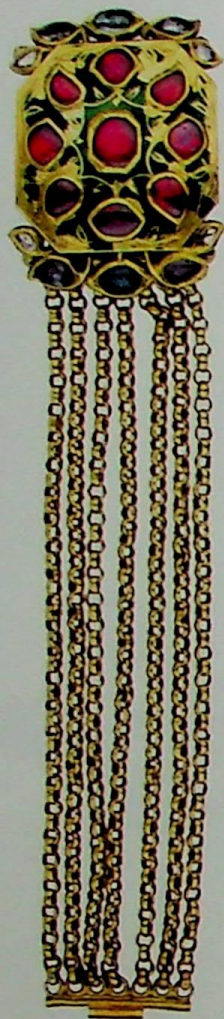
31.—Reproduced from Vol. III. "Jeypore Memorials," 1885.
 215. Crown (Rájpat). Gold set with gems. In front is a cut sapphire. Value Rs. 91,319.
 Property of H.H. The Maharaja of Rewah.



Ad plates 30 - As at the time of Hendley, elegant ladies of today would have no difficulties adorning themselves in a most beautiful and luxurious way. They would put on remakes of old bracelet types (1 - 3) or don fascinating new pendants (4; 5) and necklaces (6), based and developed on old designs and crafted in the traditional techniques. Conventional *tikas* (7 - 9) would make extraordinary pendants. Newly styled earrings in the old technique of *kundan* on stone (10), recently also on mother-of-pearl (11), would adorn their ears (all new).



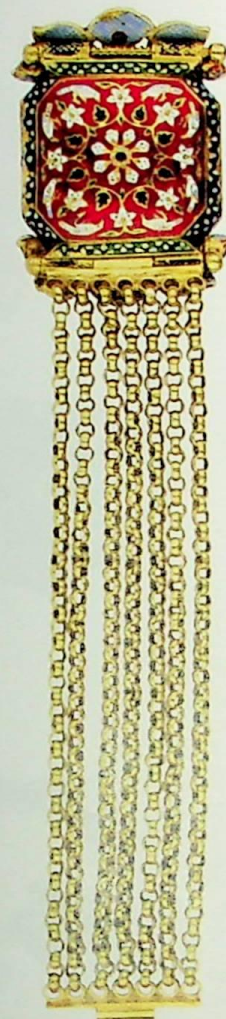
30.—Reproduced from Vol. III. "Jewels of Kathla and Enamelled Jewels".
 206 and 207. Earrings (Bale Jhabbedar). 208 and 209. Earrings (Bale Jhabbedar). 210. Necklace
 (Kathla, mine ka). Enamelled plaques and gold beads. 211. Necklace of gold and pearls strung on silk
 (Kathla Rám Novami). 212. Thread of gold and pearls. 213. Thread of gold and pearls.



1 P (front)



2 A



1 P (back)



4 S



6 S



5 P



7 P



3 P

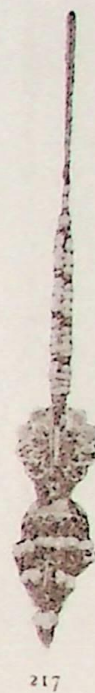
Ad plate 32 - The designs of this traditional luxurious gold jewellery originate in the 19th century or earlier, the modern items have been made in the second half of the 20th century for tradition-conscious customers in Rajasthan, who had the old patterns faithfully repeated. The chain bracelet *mardani pahunchi* with gem-studded and enamelled clasps (1) was meant for men as was the *baleora* necklace (2 new). Gem studded, enamelled *phul jhumka* (3; 4 new), once commonly worn by rich ladies, are no longer much favoured, as they are heavy and uncomfortable. The beautiful finger rings however, richly decorated with precious stones (5) and enamel (6) would be the pride of any woman, especially when carrying the image of Lord Shiva, cut in amethyst (7).



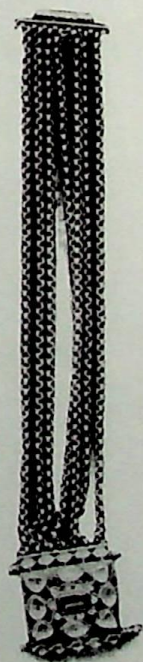
216



218



217



220



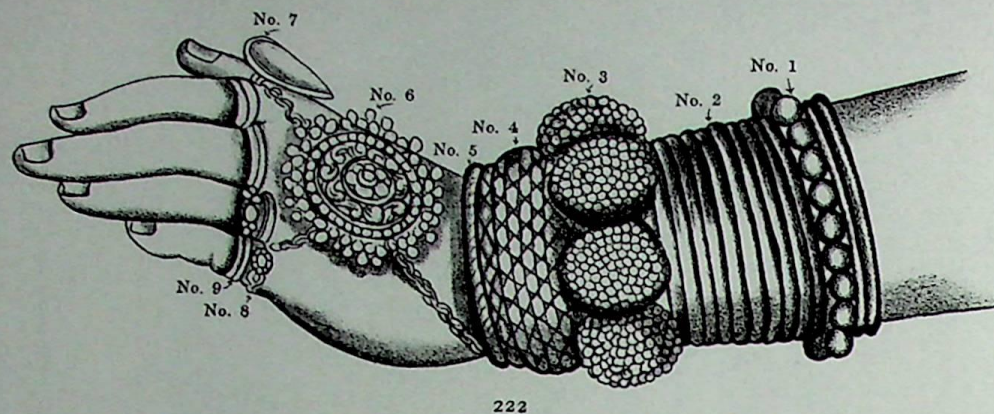
219



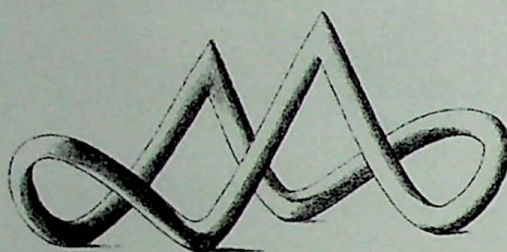
221

32.—Reproduced from Vol. III. "Jeypore Memorials," 1885. GOLD JEWELLERY.

216 and 217. Ear ornaments (Phul Jhumka). Pendent from the lobe of the ear and from the hair by pearl strings. 218. Crescentic forehead ornament (Chand). 219. Necklace of flat chains with clasps and pendant (Baleora). Usually worn by men only in Rajputana, especially by Brahmans, Jains, and the mercantile classes. 220 and 221. Chain bracelets (Mardani Pahunchi). Usually worn by men.



222



224



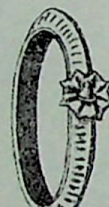
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226



227



228



229



230



231



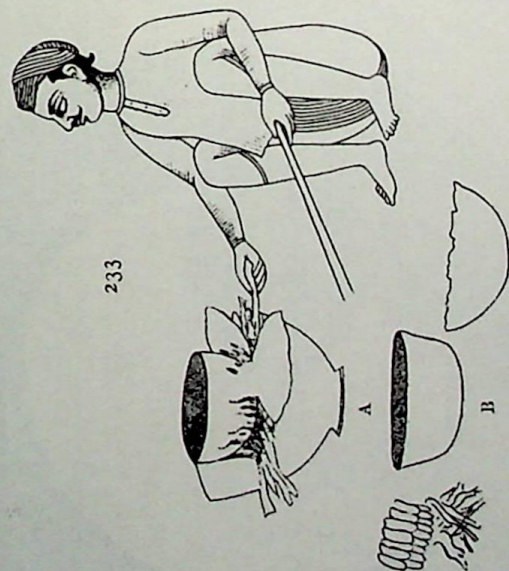
232



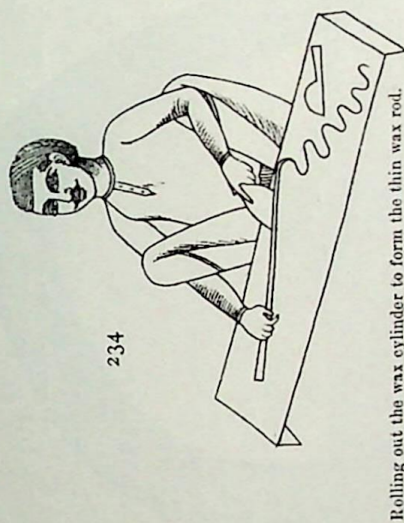
223

No. 12

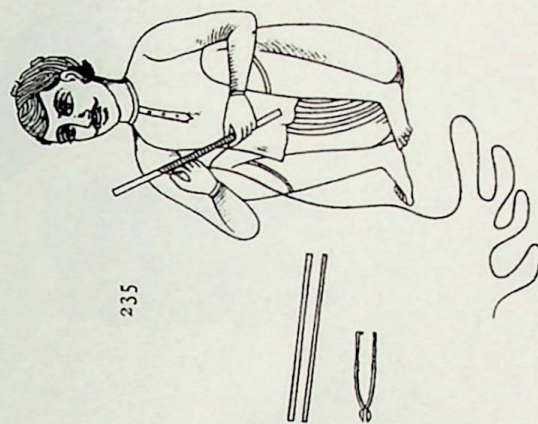
- 33.—222. Diagram shewing Arm Ornaments worn by Hindu ladies in Rajputana and Malwa. 1. Bangri. 2. Churi. 3. Naugari. 4. Pahunchi. 5. Kara. 6. Hathphul. 7. Arsi. 8. Anguthi or Mudri. 9. Chhalla.
223. Similar Diagram to 222 of Foot Ornaments. 1. Sada-kara. 2. Chaudana-ki-Neori. 3. Balkan-kara. 4. Hira-numa-kara. 5. Aunla-bhant. 6. Jara-bhant-neori. 7. Sosan-ke-neori. 8. Juwar-bhant-neori. 9. Boradar-kara. 10. Maraithi. 11. Chhara. 12. Chhalla, Anguthi.
- 224 to 232. Bhil brass ornaments.



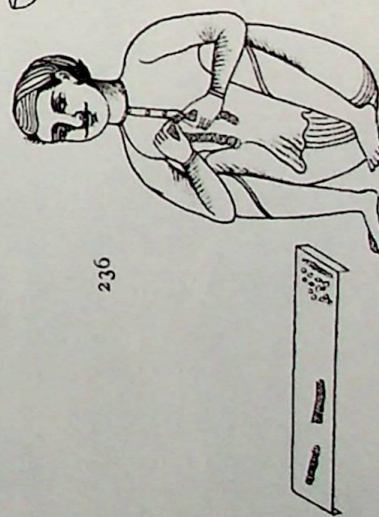
A The vessel in which the wax and ril are melted.
B The vessel containing cold water into which the mixture is dropped.



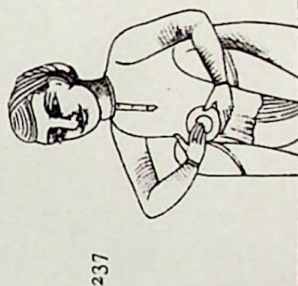
Rolling out the wax cylinder to form the thin wax rod.



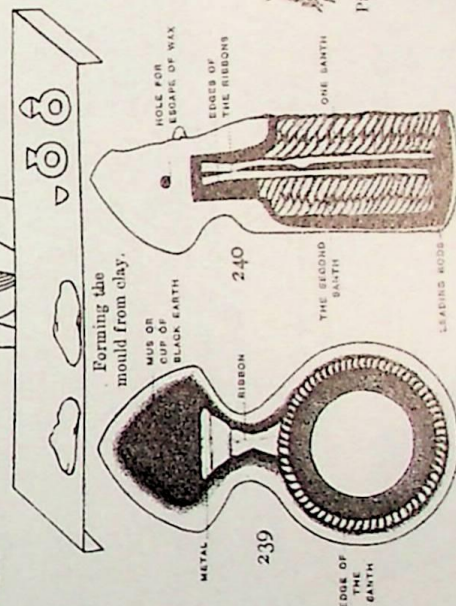
Winding the thin wax rod into a coil round the wooden stick.



Flattening out the rings of the wax models.



Forming the mould from clay.



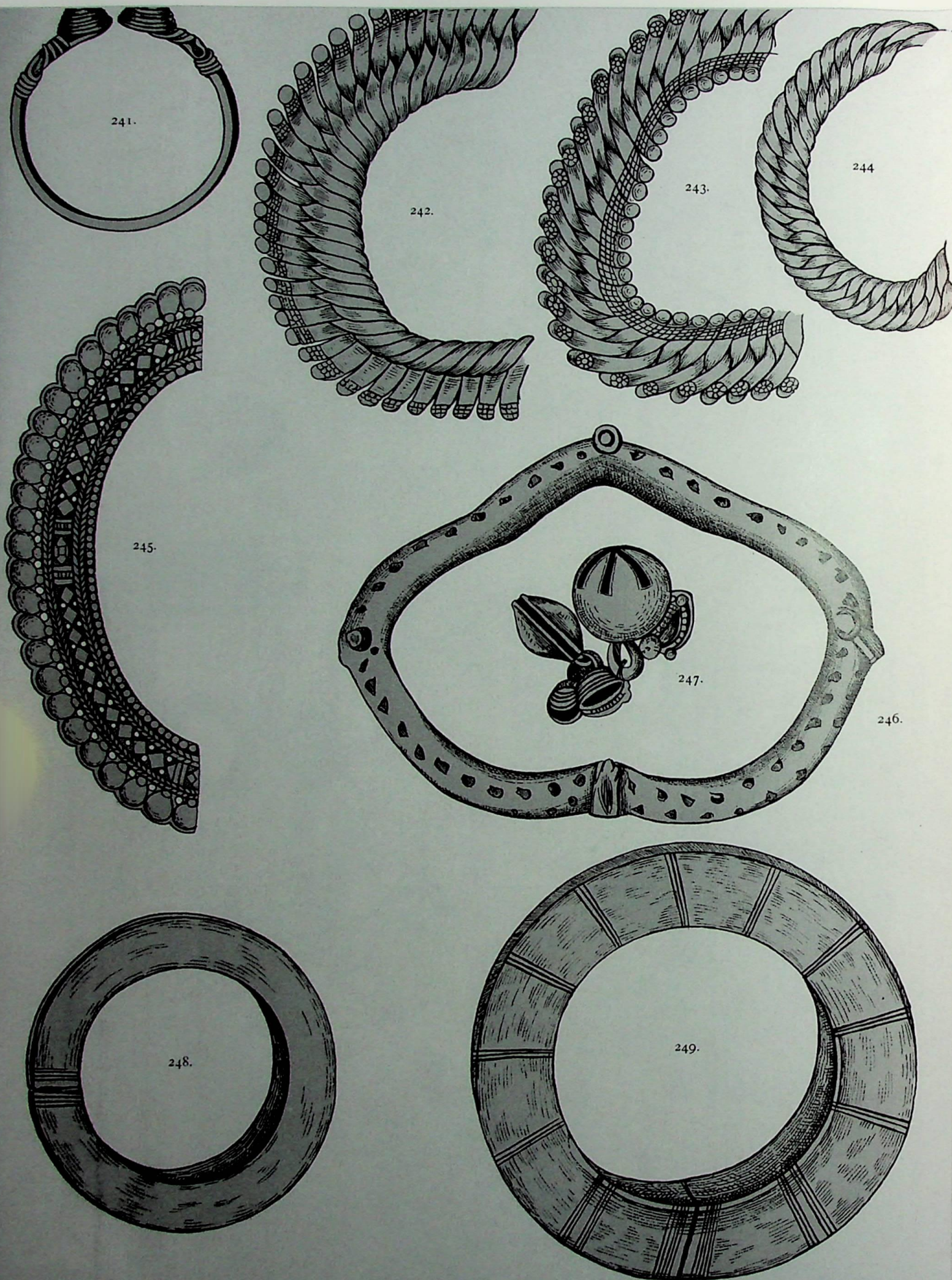
Mould cut open on one side after the anklets are cast.

Mould cut open on the edge to show pair of anklets.



Pile of burning cow-dung cakes in which the moulds are heated.

34.—The Process employed in Casting Brass Chains in Jaipur, Rajputana.
Drawn by a native artist. Reproduced from a paper contributed to the Journal of the Iron and Steel Institute.



35.—Ornaments usually made of base metal and worn by women of the lower classes in the United Provinces, Rajputana, and adjacent districts.

241. Bracelet, gilt metal (Kara). 242 to 244. Varieties of the Santh anklet. 245. Anklet (Kara). Worn by high-class women. 246. Hollow anklet worn by women of the lower classes (Bank). 247. Bells worn on strings round the waist by dancers and by children of the menial classes. 248. Anklet (Gujri) worn by low caste girls. 249. Anklet (Gujri) worn by low caste women.



36. --Oil Painting. Portrait of a Hindu lady, shewing the mode of wearing jewellery. Painted by a native artist for the Municipality of Amritsar. From the original in the Indian Museum.



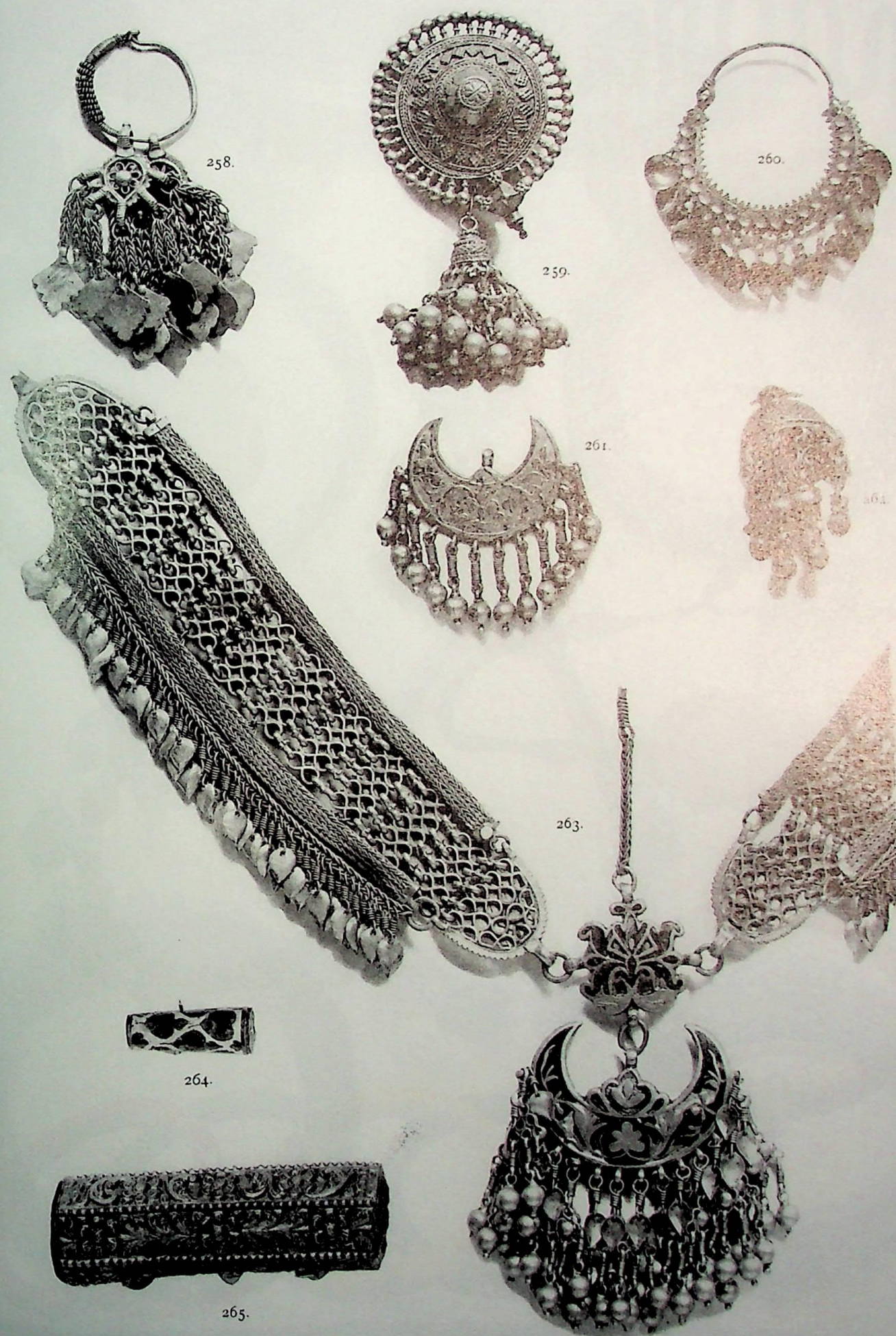
Ad plate 37 - Emeralds have from ancient times been the embodiment of a precious green stone, often combined with sparkling diamonds and creamy pearls (1 new). Meanwhile, other green stones came into the market, like the beautifully translucent fluorite, which is successfully mixed with oxidised silver beads (2 new). Glass bead necklaces of modern costume jewellery reach their striking effects by varying shades of green and by ingenious ways of stringing (3 - 5). A careful blending with white metal elements or carved turquoise-dyed brass beads adds to the rich impression.



37.—251. Cross: gold filigree and carbuncles. Delhi. 252. Cross; steel inlaid with gold wire. Kuft work from Sialkot. 253. Necklace of cut garnets strung on thread. Jaipur. 254. Necklace of green beads (Plasma) strung on thread. Bhera, Shahpur District, Panjab. 255. Brooch; gold and carbuncles. Roman; from the British Museum; 1st to 5th century A.D. 256. Charm; lapis lazuli set with gems. Delhi. 257. Flat bead; jasper. Found at Nagar, Jaipur State; probably Buddhist.



Ad plate 38 - Opaque enamel in blue, green and yellow shades is still used as a typical embellishment for rural ornaments of Himachal Pradesh, like *tikas* (1; 2), worn single over the forehead or attached to a *shingarpatti* or *dauni* (3). *Dhedu jhumka* ear ornaments with enamelled studs (7; 8) are worn by Gaddi herdsmen. Enamelled amulets have the form of charm boxes (6) or pendants with religious symbols like Lord Krishna's feet (4; 5).



38.—258. Ear-ring, Charka Bunda Báli. Chamba. 259. Ear-ring, Dhedu Jhumka. Bamaur. 260. Ear-ring, Bala. Gujran-wala. 261. Pendant, Chandro, also used as a Tika or forehead ornament. 262. Ear-drop, Jhumka. Kangra. 263. Head ornament, Tara or Dauni. 264. Ear-plug, Kulu. 265. Amulet case of silver, Patri.



1 S



2 P



3 S



4 P

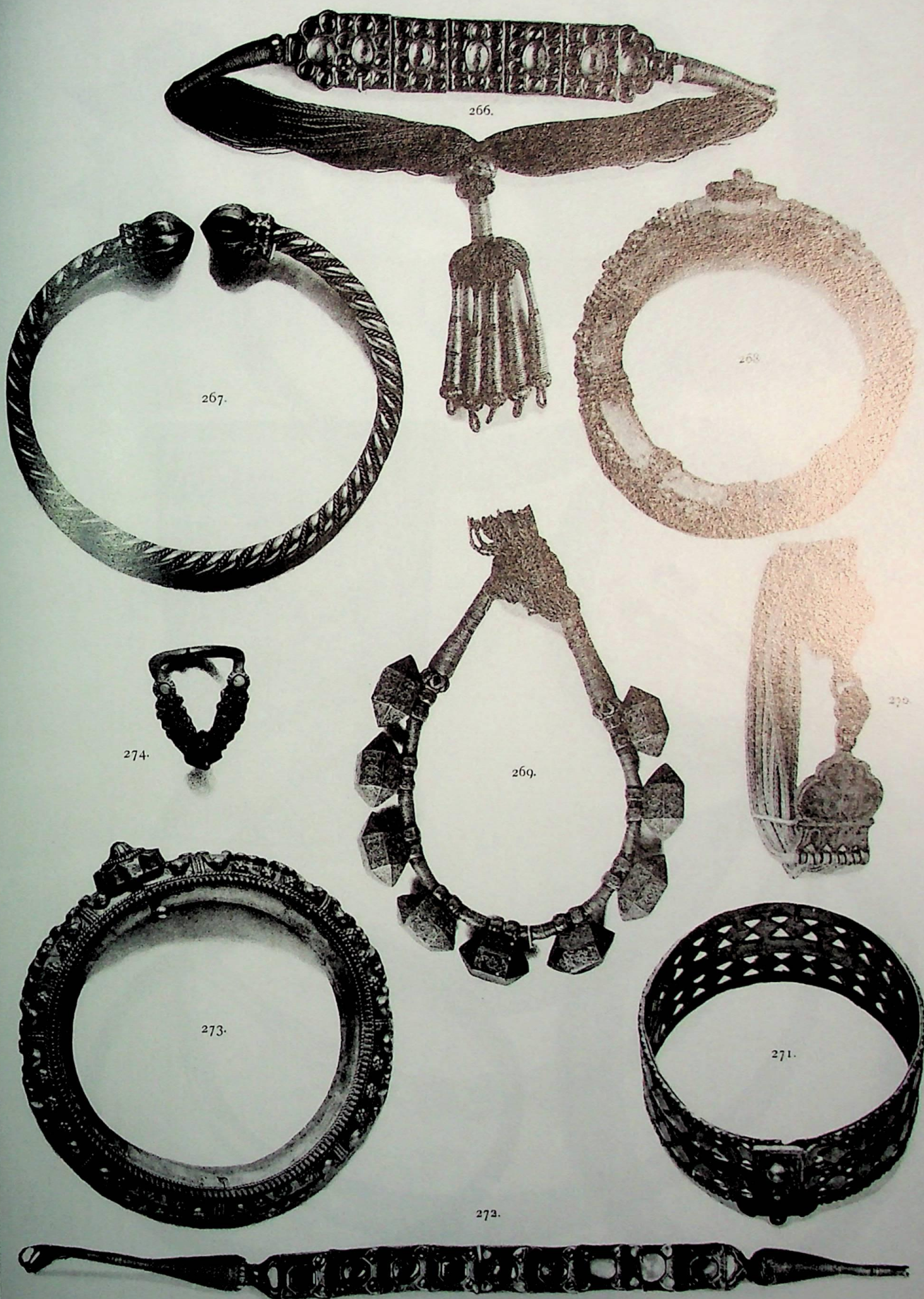


5 S



6 P

Ad plate 39 - Precious prototypes of bracelets in silver, gold and gems find their counterparts in rural traditional or in modern fancy designs. The form of an Orissa zigzag silver arm-ring (1) is taken over by a thick trendy lacquer ring (2); the gem-studded *bazuband* (3) is imitated by a tribal band from Gujarat for the upper arm (4); the colourful splendour of a jewelled gold wristlet (5) is mimicked by multi-coloured lacquer bangles (6).



39.—266. Armlet, Pahunchi. Gujranwala. 267 Bracelet, Kara. Lahore. 268. Bracelet, Tad. Panjab. 269. Armlet, Bazu-band. Bahawalpur. 270. Bracelet, Lachha. Kangra. 271. Armlet, Jút. Rohtak. 272. Armlet, Bohalta, Bazuband (*nauratan*). 273. Bracelet, Tád. Lahore. 274. Ring. Kangra.



1 - 2 A



3 - 5 A

Ad plate 40 - Rigid torques (*hansli*) with incised decorations are still indispensable parts of rural women's jewellery throughout North India. The necklets are generally made of solid silver (1-5). Enamelled gold forms, as shown by Hendley (279), were reserved for the rich. It is however remarkable that the incised pattern of both is identical.



275.



276.



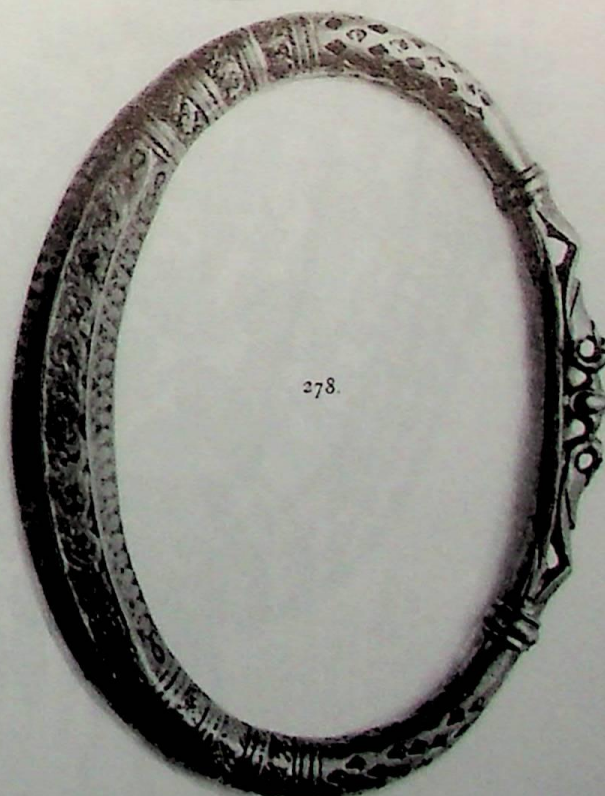
280.



277.



279.

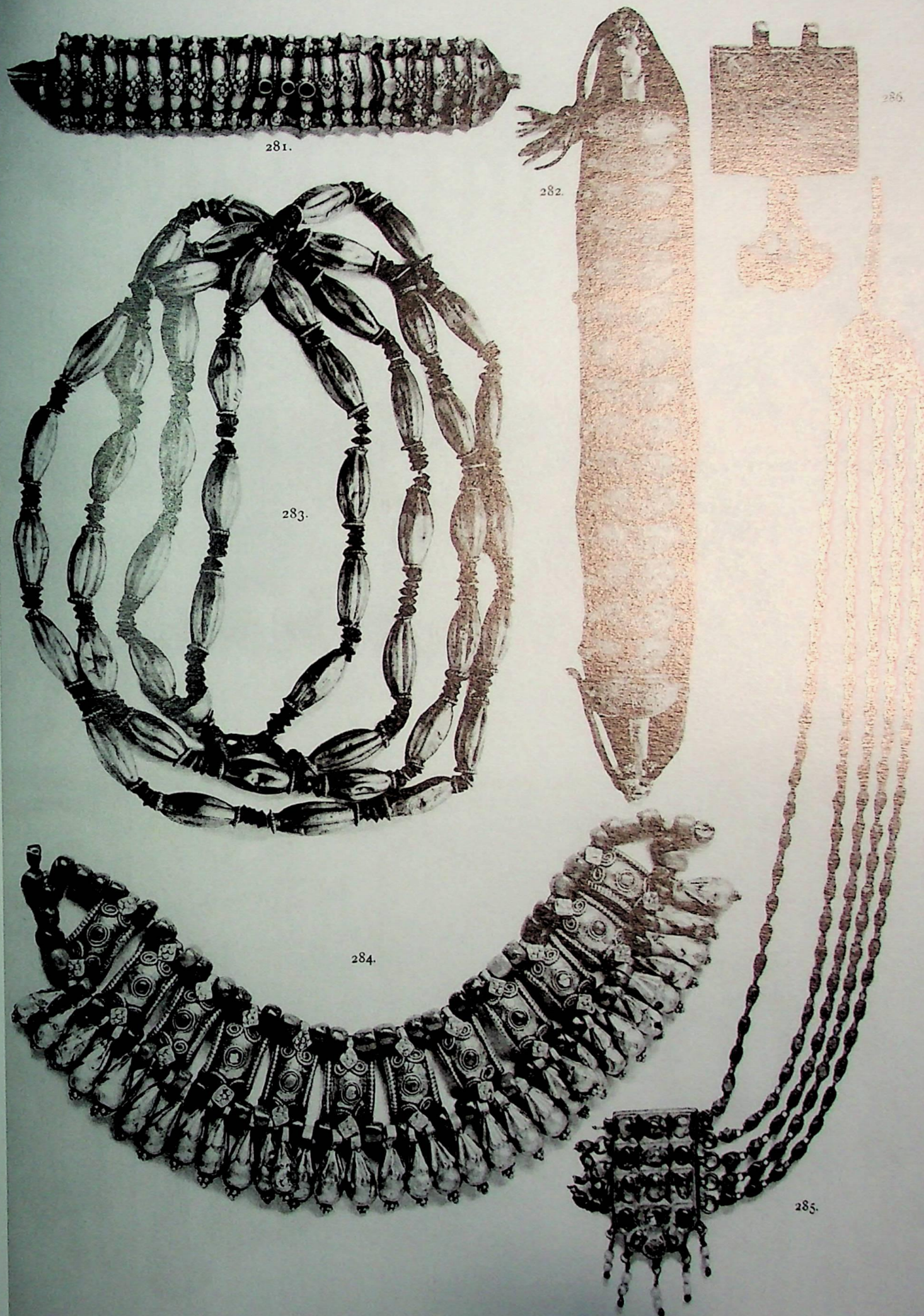


278.

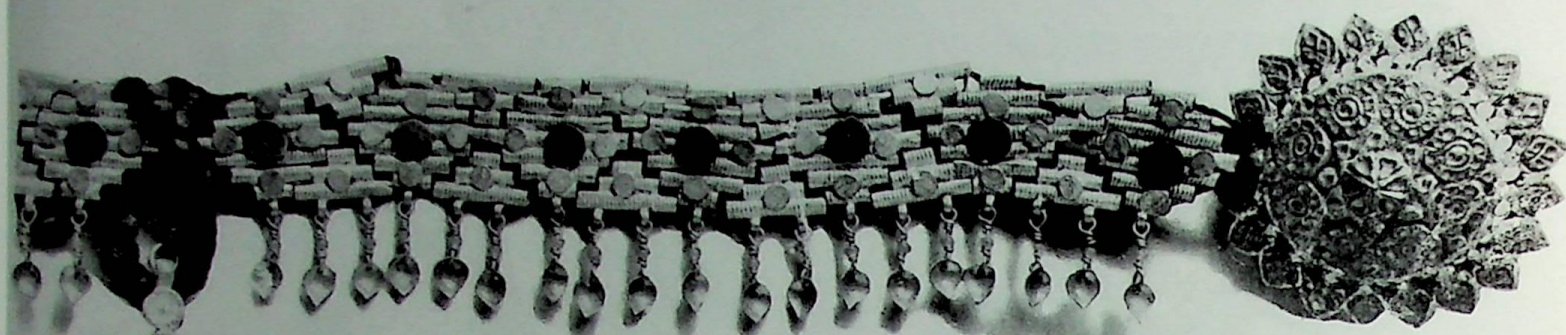
40.—275. Armlet, Gokhru. Dera Ismail Khan. 276. Armlet, Gokhru. 277. Anklet, Kangran. Dera Ismail Khan. 278. Hollow Anklet, Jhanjar. Kangra. 279. Necklet, Hasi. Bahawalpur. 280. Bracelet, Bahi. Kulu.



Ad plate 41 - The jewellery of Leh is typically embellished with turquoises and corals, which are traditionally worn in multi-stringed necklaces (1; 2), finger rings (3; 4 new) and ear rings (5; 6) by Buddhists in Ladakh. The designs are often remade today and much loved by foreign tourists. A chased silver brooch with turquoise (7) is used in Kinnaur state of Himachal Pradesh to fasten the heavy woollen dress over the shoulders.



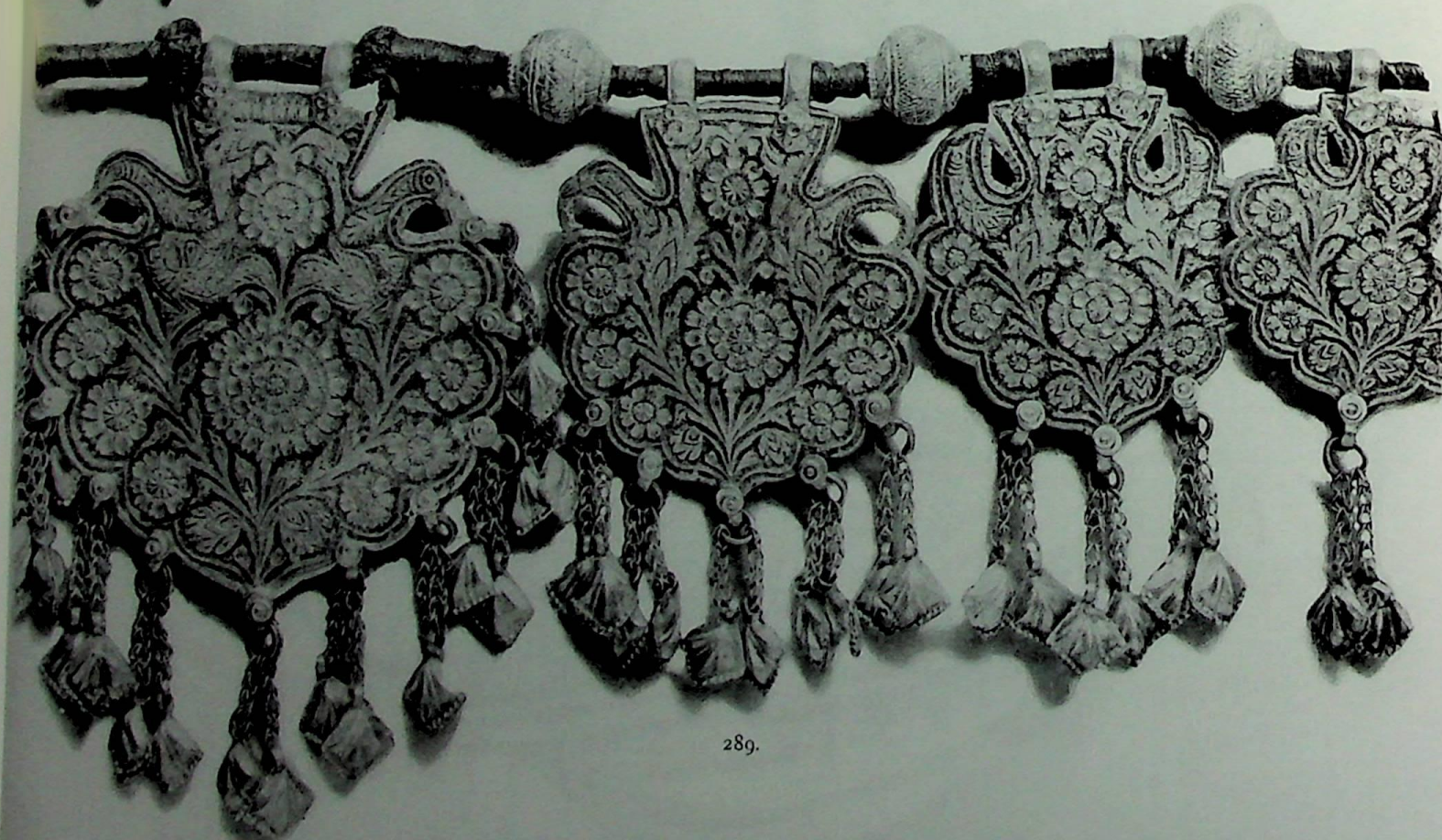
41.—281. Armlet, Bazuband. Chamba. 282. Armlet, Bazuband. Chamba. 283. Necklace, Mala or Kantha. Sultanpur, Kulu. 284. Necklace, Galaband. Leh, Ladak. 285. Necklace, Chandan Saini Har. Kashmir. 286. Pendant from necklace, Takhti or Parrian. Kangra.



287.



288.



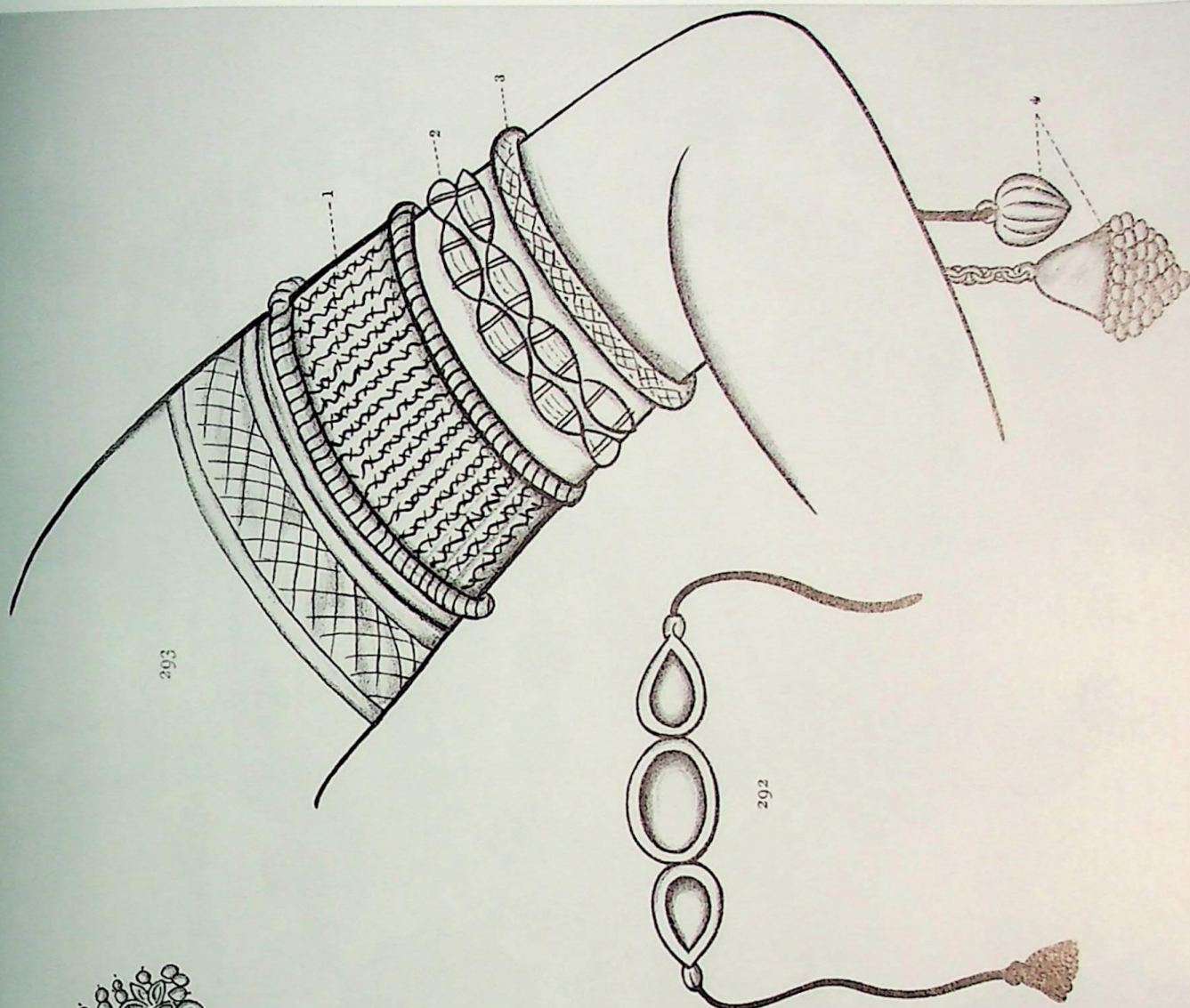
289.

42. —287. Forehead Ornament, Dauni. Hazara. 288. Necklace, Paunta. Srinagar, Kashmir. 289. Necklace, Hamail. Hazara.



290

43.---290. Diagram shewing Ornaments worn upon the head, neck, face, etc.
1. Rakhti. 2. Chand. 3. Bindi. 4. Karanphul. 5. Pachmap. 6. Hansli. 11. Tawiz-ka-Kantila. 12. Tawiz. 13. Mala.
Diagram of Ornaments worn on the arm. 1. Bazu. 2. Pachmap.



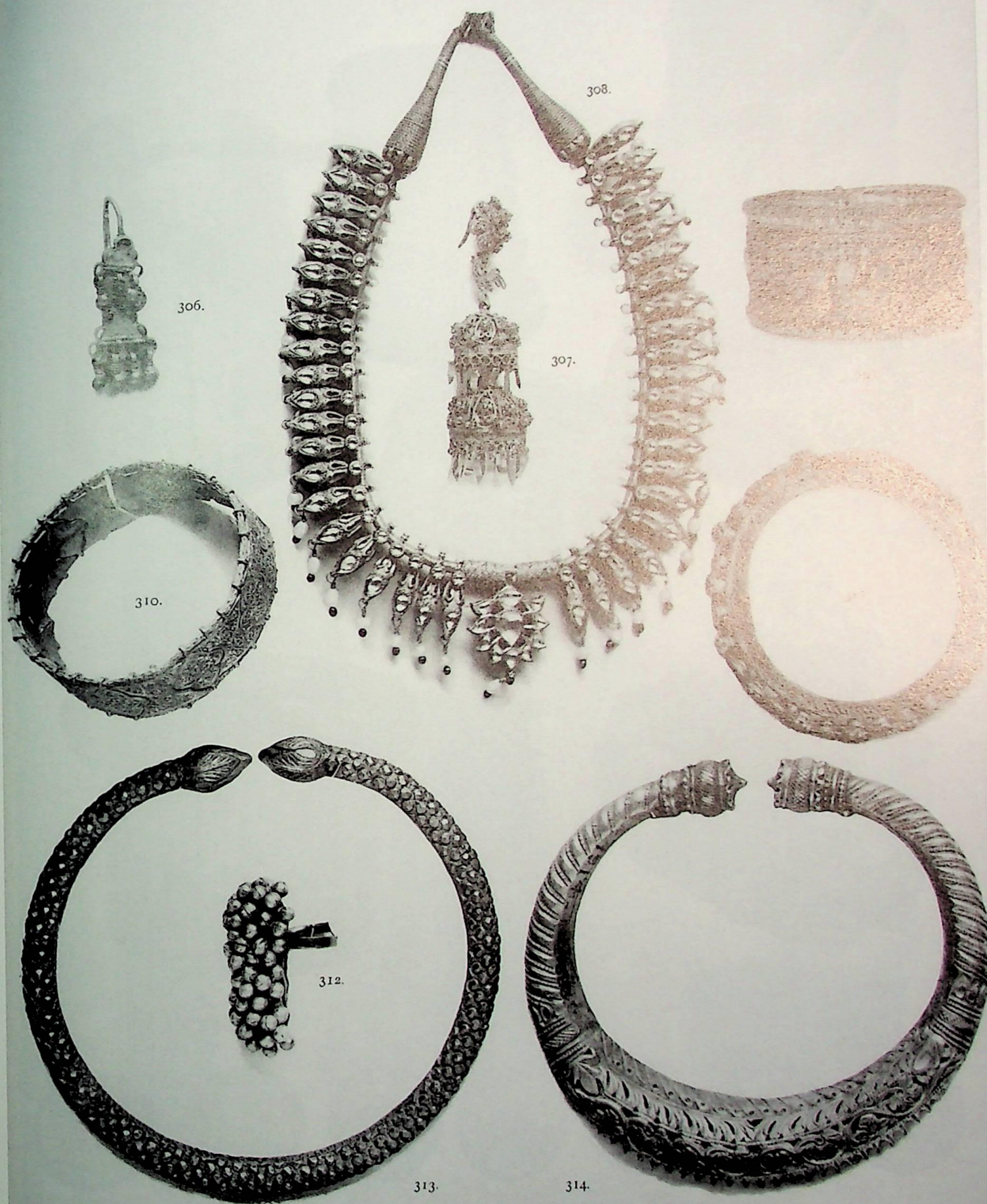
292

293

291



44.—294 and 297. Silver enamelled finger rings. Multan. 295. Plaque. 296. Shoulder ornament; silver-gilt. Delhi. 298 and 300. Silver enamelled rings from Karachi. 299. Ring; silver. Kulu. 301. Bracelet; silver. Lahore. 302. Bracelet; silver open work. Amritsar. 303. Boxes, Batwa, chains, and spoon of enamelled gold. Delhi. 304. Necklace of gold and precious stones. Delhi. 305. Ring; silver. Kangra.



45.—306. Earring, Karanphul; silver. Panjab. 307. Earring, Phul Jhumka; gold filigree. Delhi. 308. Necklace, Champa kali; gold gems and enamel. Amritsar. 309. Bracelet; silver filigree. Amritsar. 310. Bracelet; engraved gold plaques. Kashmir. 311. Bracelet; cast silver. Kashmir. 312. Toe ring; silver. Panjab and Rajputana. 313. Anklet, silver. Gujranwala. 314. Anklet, silver, chased and perforated. Delhi.



8 A



9 A



10 A



11 A



12 S

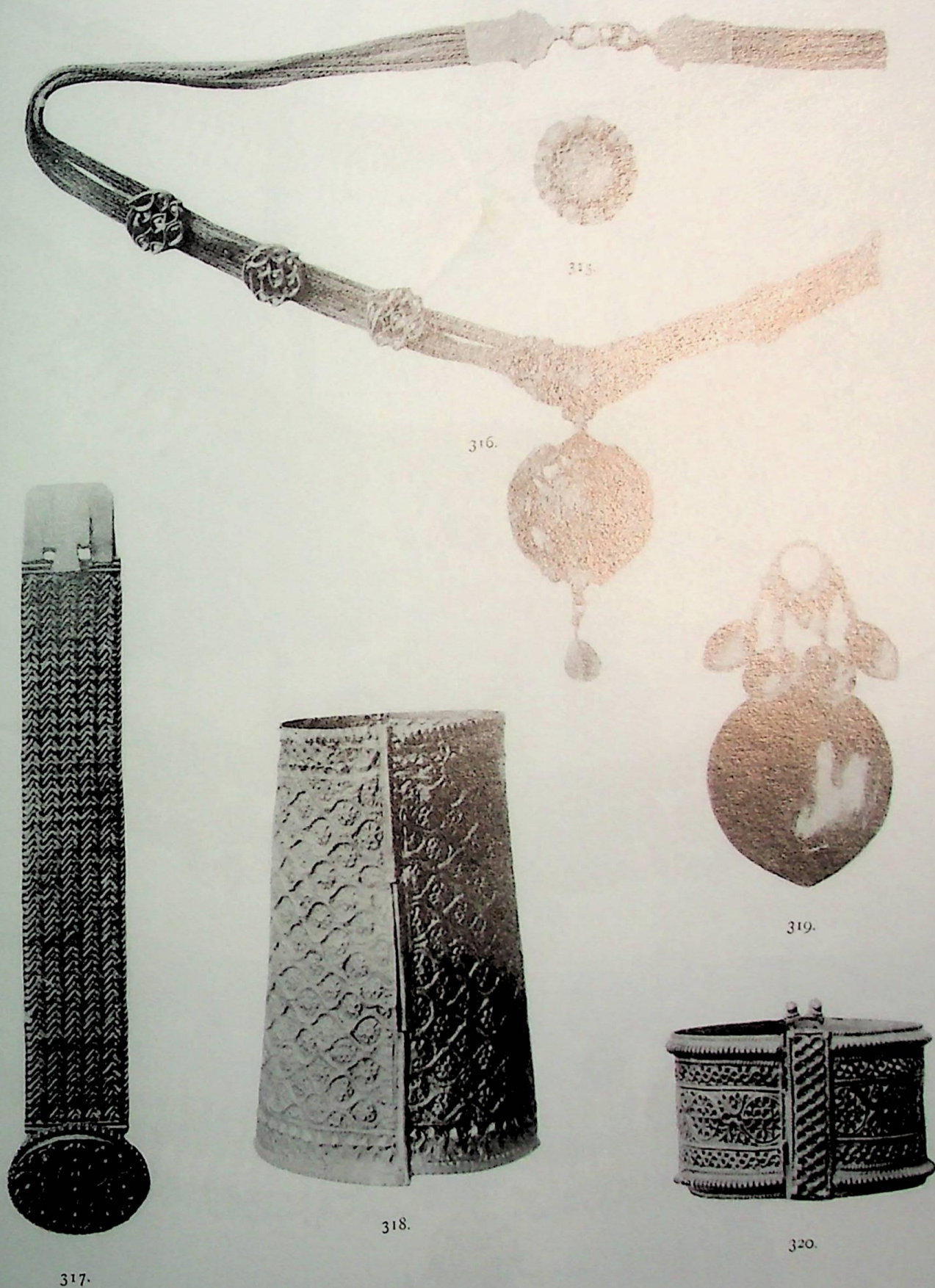


13 S

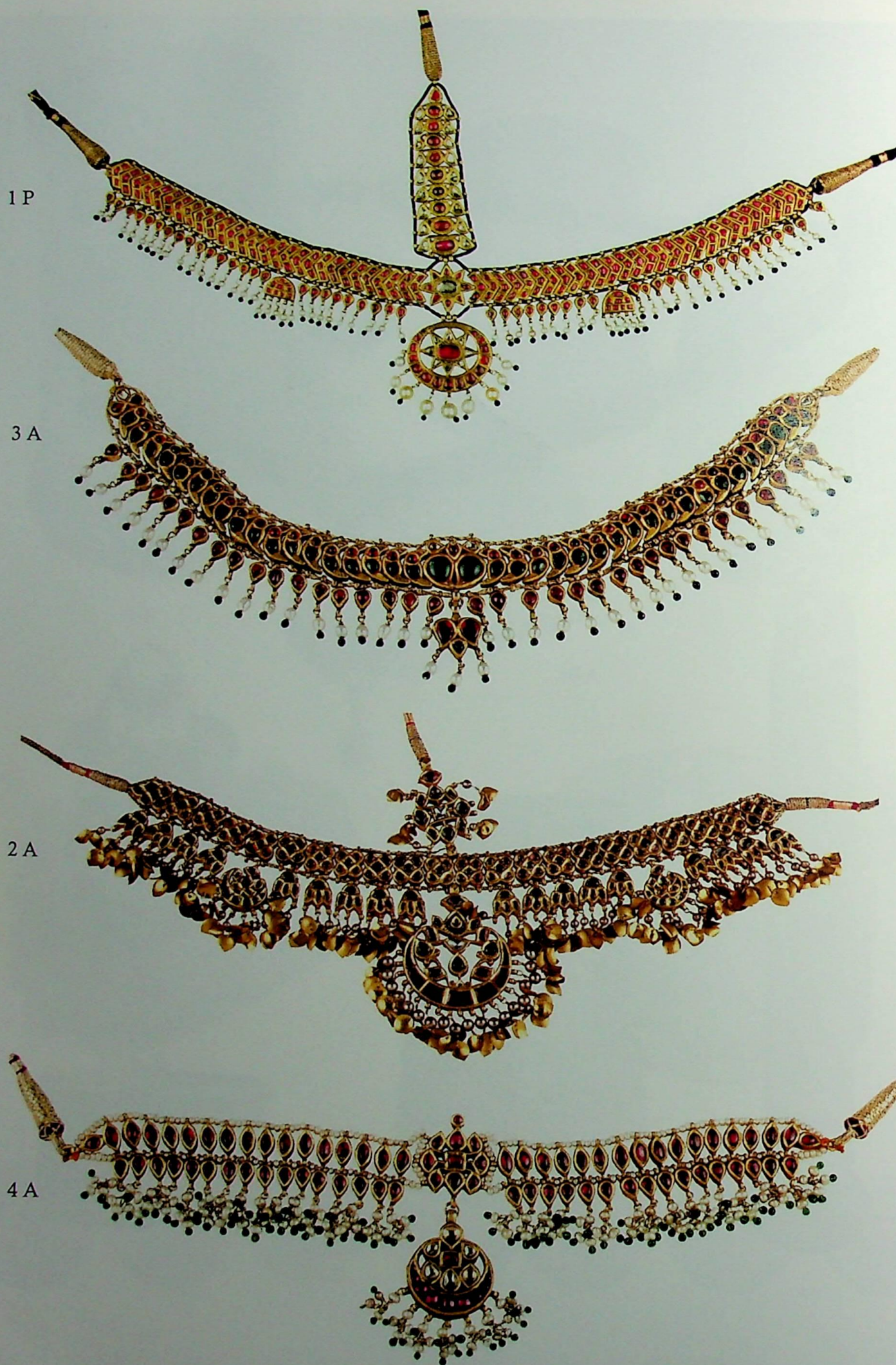


1 - 7 P

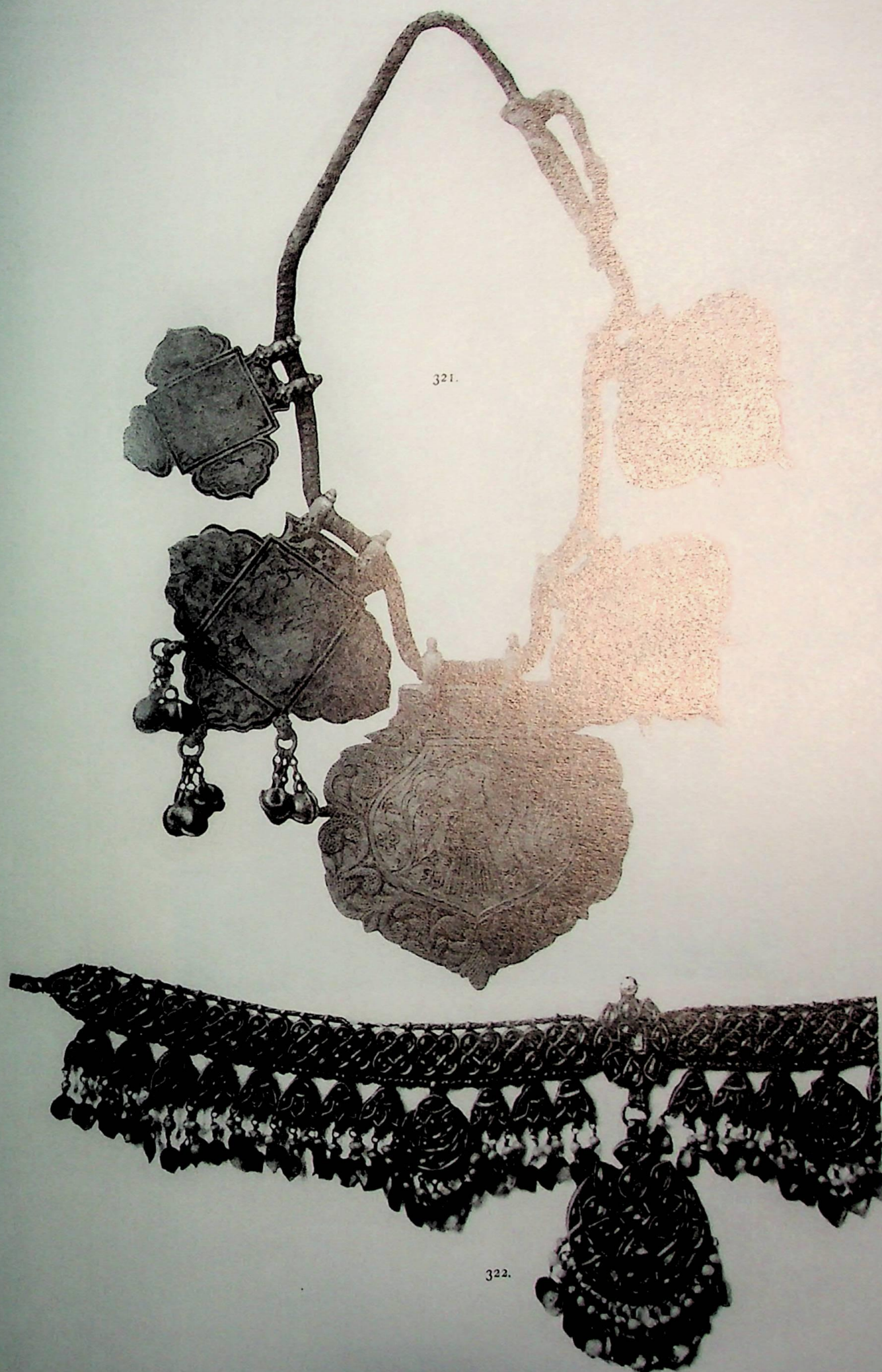
Ad plate 46 - *Laung* nosepins of silver and sometimes also of gold are mainly worn by Muslim nomads in the Himalayas (1 - 7). Cuff ornaments "*bahi*" (Hendley) or *baju-chur* of silver are still common with tribals in Rajasthan (8; 9); they have been adapted and modified for fashionable use of modern urban ladies (10; 11 new). More elaborate cuffs are from Rajasthan (12) and Gujarat (13).



46.—315. Nose ring, Laung; gold. Gujranwala. 316. Necklace, Nám; gold and stones. Delhi. 317. Bracelet, Pahunchi; gold. Delhi. 318. Wristlet, Bahi; gold embossed. Lahore. 319. Nose ring, Bulak; gold. Jamu. 320. Bangle, Jút; gold pierced work. Lahore.



Ad plate 47 - Forehead ornaments (1; 2) are today crafted in the same traditional style as hundred years ago. They are however in our time exclusively worn at wedding ceremonies or by Bharatnatyam dancers. For other festive occasions, some of them (3; 4) may as well serve as extraordinary necklaces.

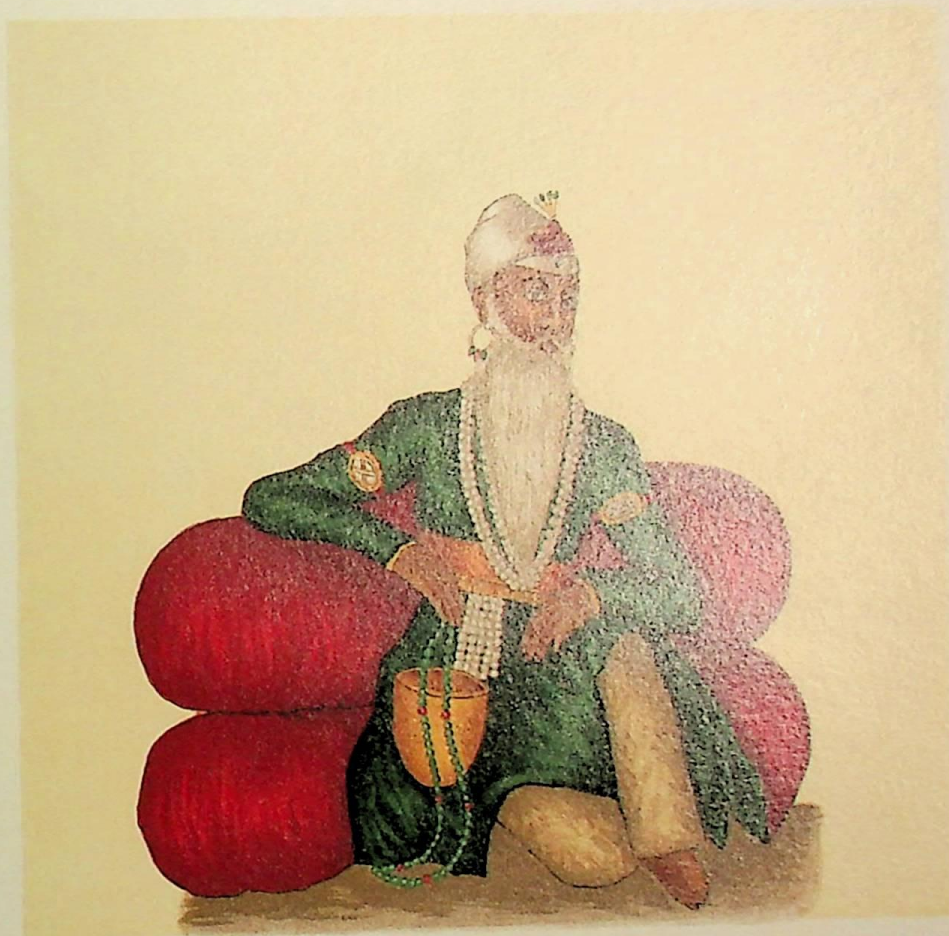


47.—321. Necklace, Chaunki; silver and enamel. Narpur, Kangra District. 322. Forehead ornament, Dauni; gold and stones. Lahore.



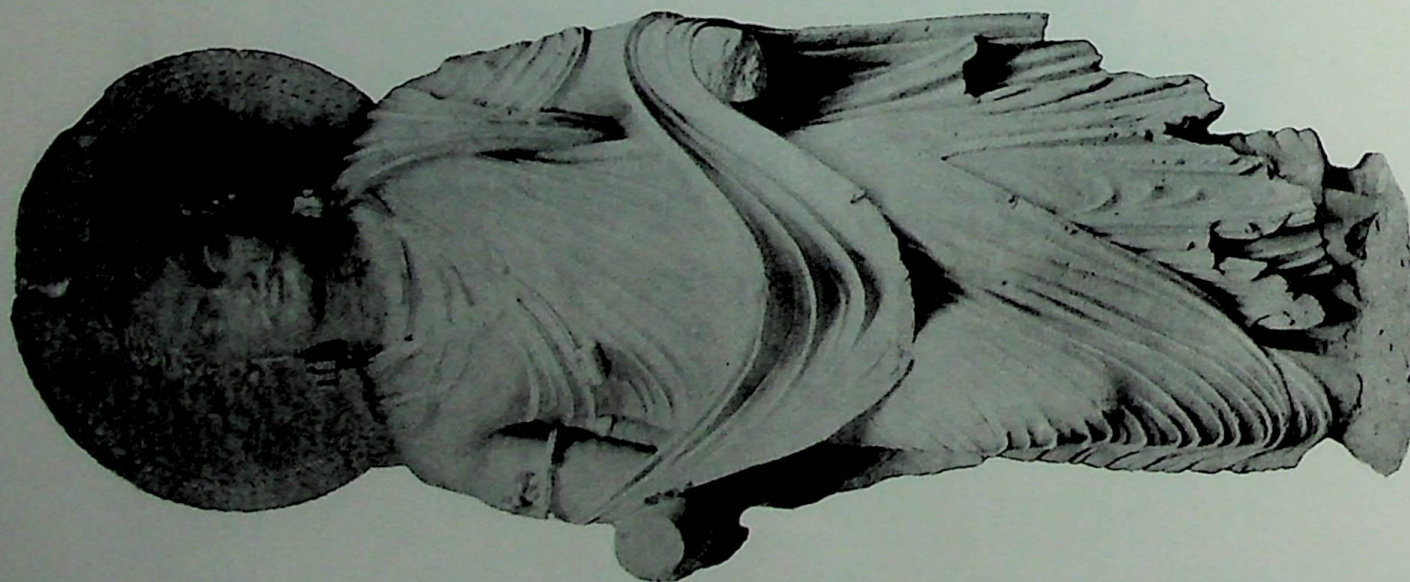
323.

48.—323. H.H. Maharaja Ranbir Singh, G.C.S.I., of Kashmir, 1857 to 1885.



324.

49.—324. Maharaja Ranjit Singh, Ruler of the Panjab, 1791 to 1839.
From a portrait by Jiwan Ram, taken at Rupar in 1831.



325



326

50.—325. Carved Figure. A King or Bodhisatwa, from Jamalgarhi. Presented to the Indian Museum by General Sir A. Cunningham. Now in the British Museum. 326. Sculpture. The Indian God, Vishnu, as Surya the Sun-god. From the Bridge Collection in the British Museum.



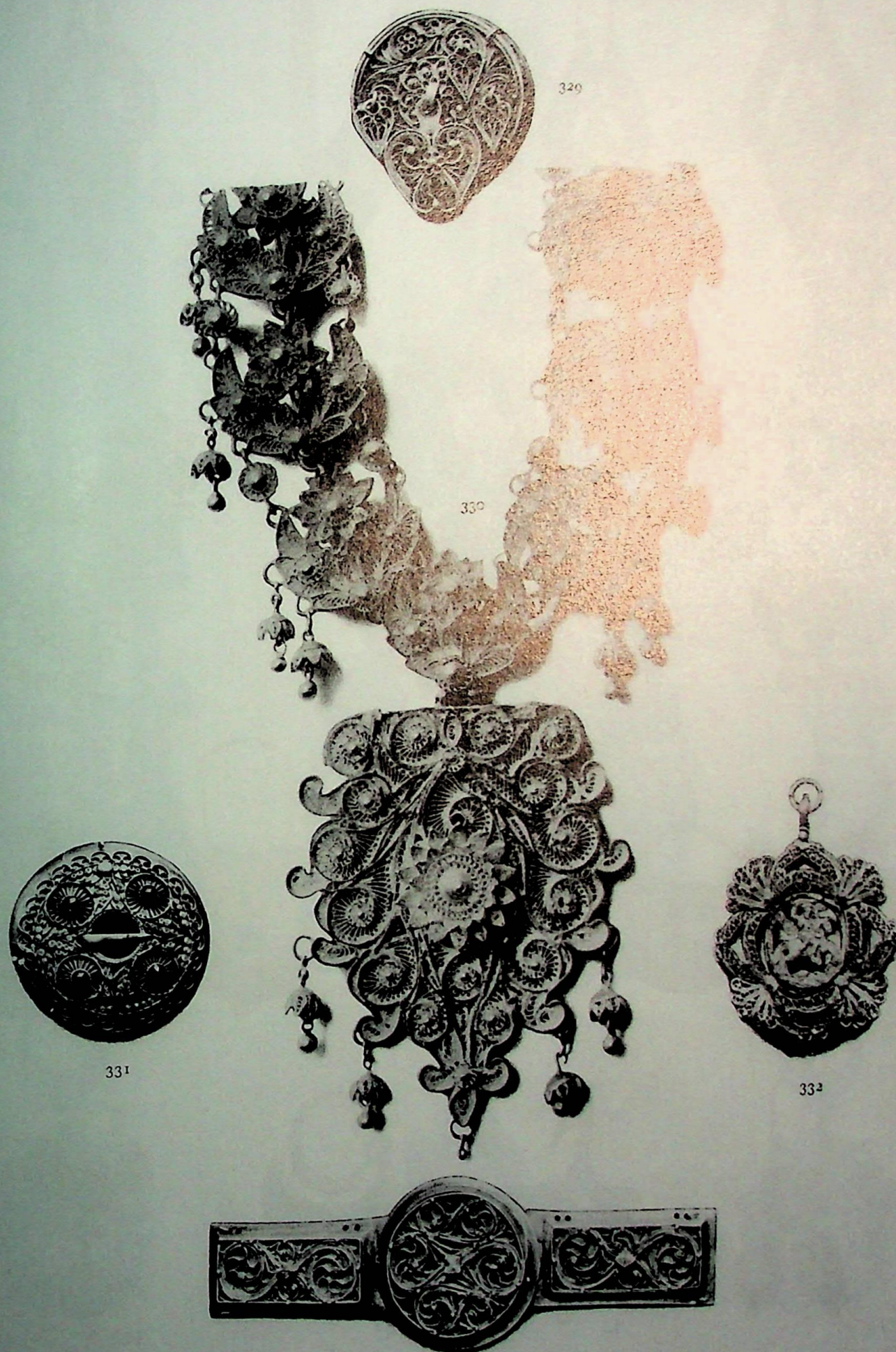
327

51.—327. Bust of the lady Akmé, from Palmyra. British Museum (578).



328

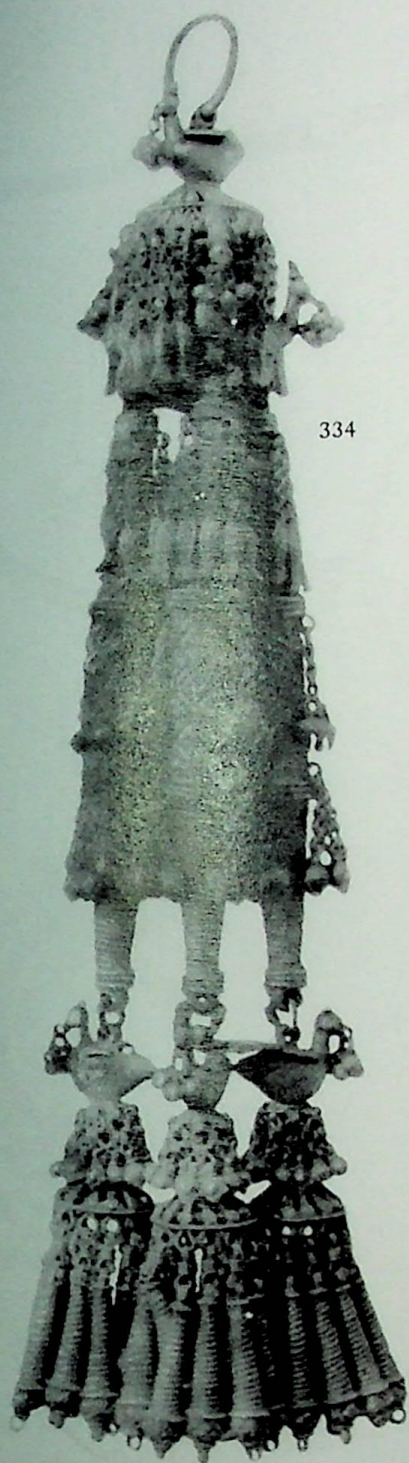
52.—328. Bust of the wife of Rabb-el-Yarha, from Palmyra. British Museum (574).



53.—329. Large Button of silver, ornamented with filigree work. Icelandic; 19th century. Victoria and Albert Museum. 330. Necklace; silver filigree. Narpur, Kangra District. Lahore Museum. 331. Brooch; silver, parcel gilt, ornamented with filigree and coloured glass. North German; 19th century. V. and A. Museum. 332. Pendant with figure of St. George. Maltese; 18th century. 333. Belt clasp; silver filigree. Icelandic; 19th century. V. and A. Museum.



Ad plate 54 - *Bulak* is the general name for nose rings, which are worn in the septum, hanging down over the lips, so that longer types must be held to the side while eating. The beauty and variability of their designs seems however to justify this inconvenience. *Bulak* are mainly worn in North India, particularly in Himachal Pradesh (1 - 9; 11), but also in Rajasthan (10), Orissa (12; 14) and South India (13; 15; 16). Large types are rare now in urban areas. (All private collection)



334



337



338



339

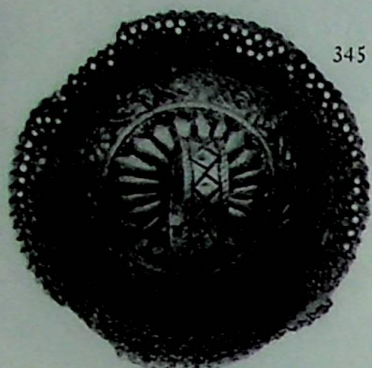
54.—334. Hair Pendant, Paranda; silver. Lahore. 335. Hair Pendant; silver gilt and enamelled. Kangra. 336. Bracelet, Pahunchi; gold filigree. Delhi. 337, 339. Nose rings, Bulak; gold set with glass, etc. Kotli, Kangra District. 338. Charm, Tawiz; gold. Hissar.



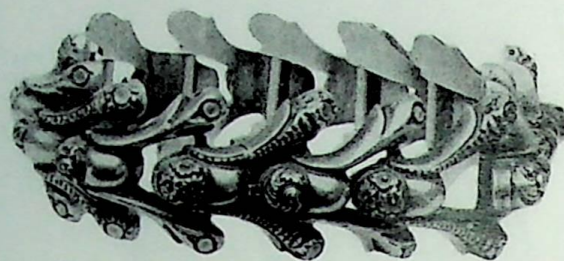
Ad plate 55 - Nose rings of a diameter of 12-15 cm were commonly worn in Himachal Pradesh (1 - 4), but are out of fashion now. Gem studded designs came also from South India (5) or Rajasthan (6; 7). Large nose rings are now in Delhi sometimes sold to tourists as pendants on a neck chain. (All private collection)



55.—340. Nose ring, Bala; gold. Lahore. 341. Earring, Jhumka or Dhedu; gold. Lahore. 342. Nose ring and chain. Nathdhaga; gold. Lahore. 343. Head-dress, Chhabba; silk, gold, and pearls. Worn by Uchh girls. Lahore. 344. Head ornament, Chaunk; gold, embossed. Lahore.



345



346



349



347

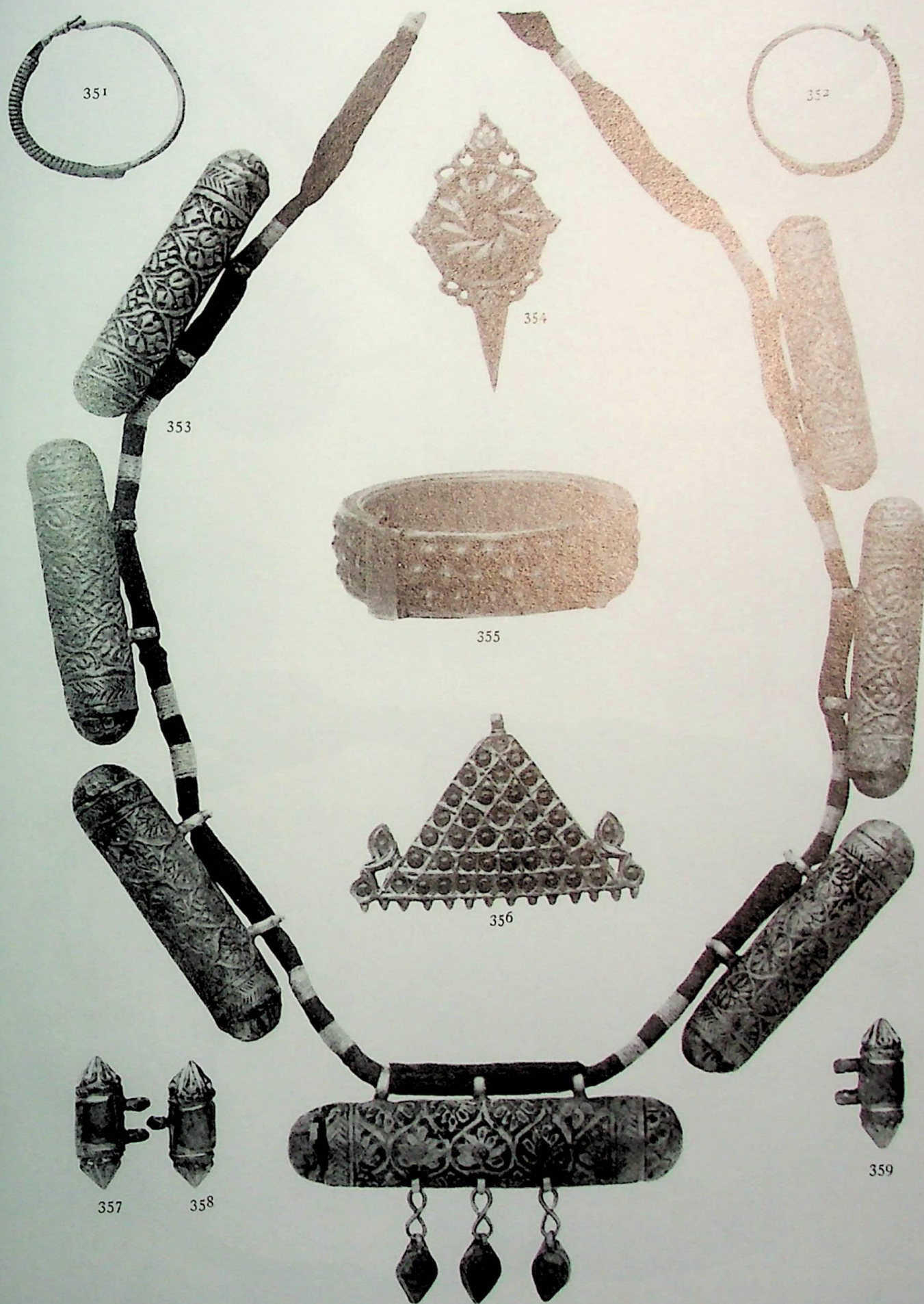


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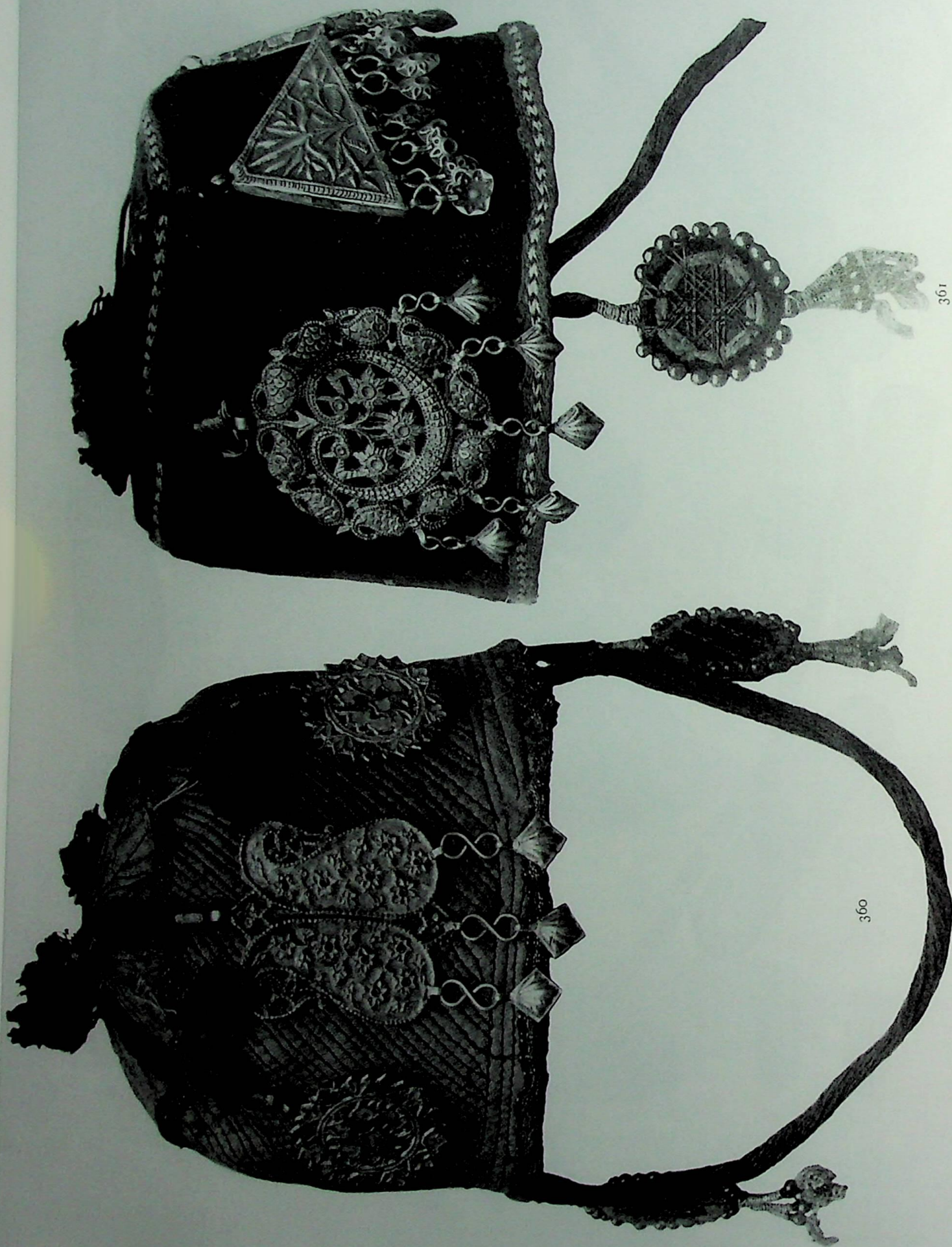


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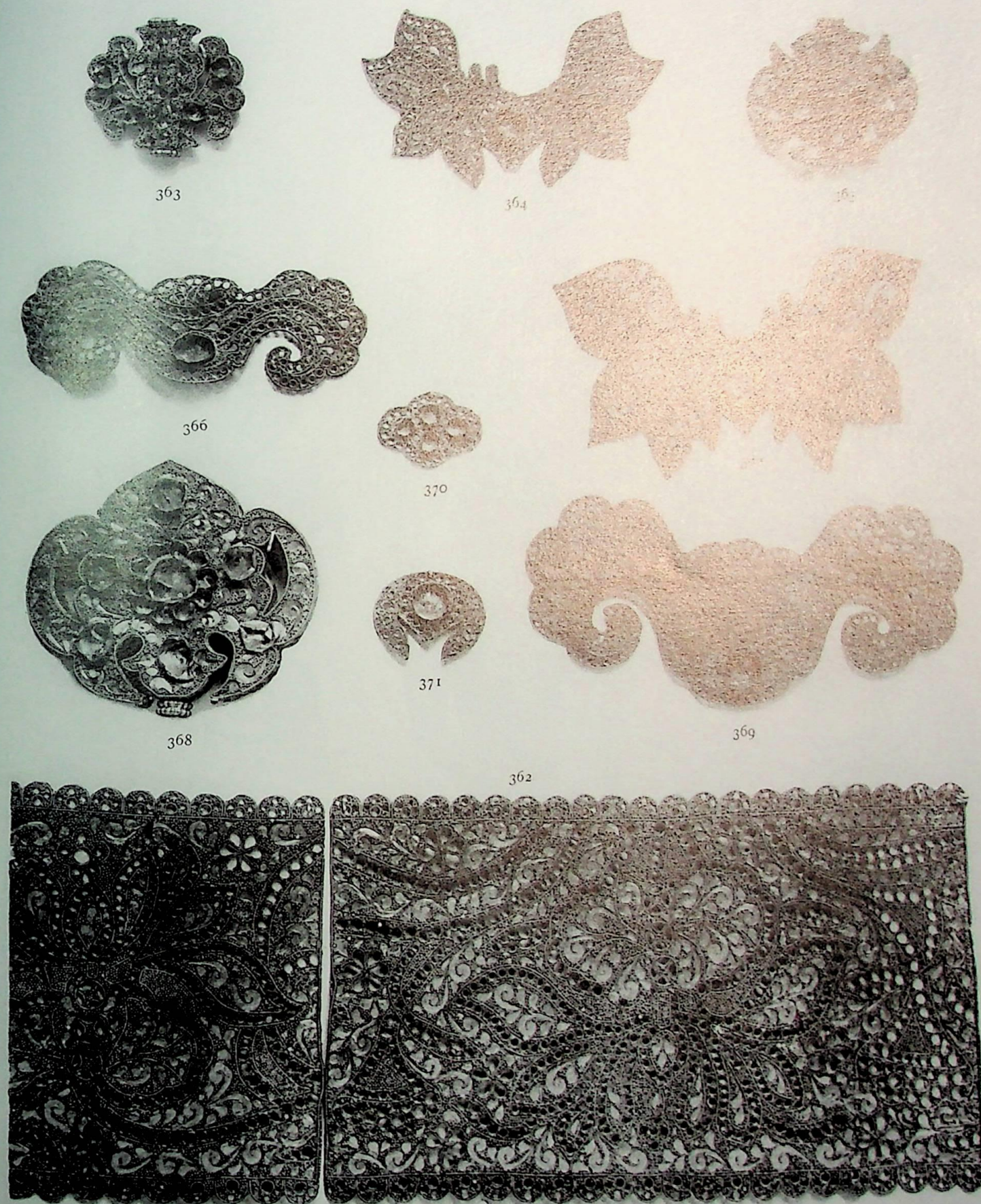
56.—345. Thumb ring (back), Anawáji. 346. Bracelet, Bawit Bangari; silver. 347. Silver bag or purse, Kalda or Kacheri.
348. Necklet, Halkaband; brass. Kashmir. 349. Finger ring, Zigré; silver. 350. Ring worn on the thumb, Neuth.



57.—351, 352. A pair of Earrings, Kana-wáji; silver. 353. Necklace of seven amulet cases, Dolnaráj, strung on thread; silver, embossed. 354. Tooth-pick, Danda Khilál; silver. 355. Bracelet, Halkaband. 356. Head Ornament, Dholna; silver case for a charm hung on the turban. 357, 358, 359. Charm Cases, Tawíz; silver. Kashmir.



58.—360. Cap, with silver enamelled charms, Topi, Tomára, and Galtan. 361. Cap with silver charms, Topi, Tomára, and Galtan. Kashmir.



59.—Unfinished Gold Ornaments for Women from Aksu, an ancient Moghul capital in Eastern Turkestan. Floral and scroll designs. 363 to 368, Victoria and Albert Museum. 363 and 365. Cap Ornaments. 364 and 368. Scarf Ornaments. 366, 367, 369, 370, and 371. Dress Ornaments. 362. Forehead Ornament in three parts; lace pattern.



61.—391. From *The Paintings in the Buddhist Cave-Temples of Ajanta*, Pl. 55, by Mr. J. Griffiths. Cave XVII, upper part of the first pilaster in the right aisle. A lady of rank, with her maidens, performing her toilet.



392



393



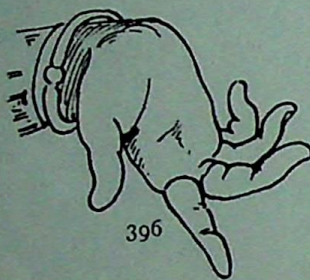
394



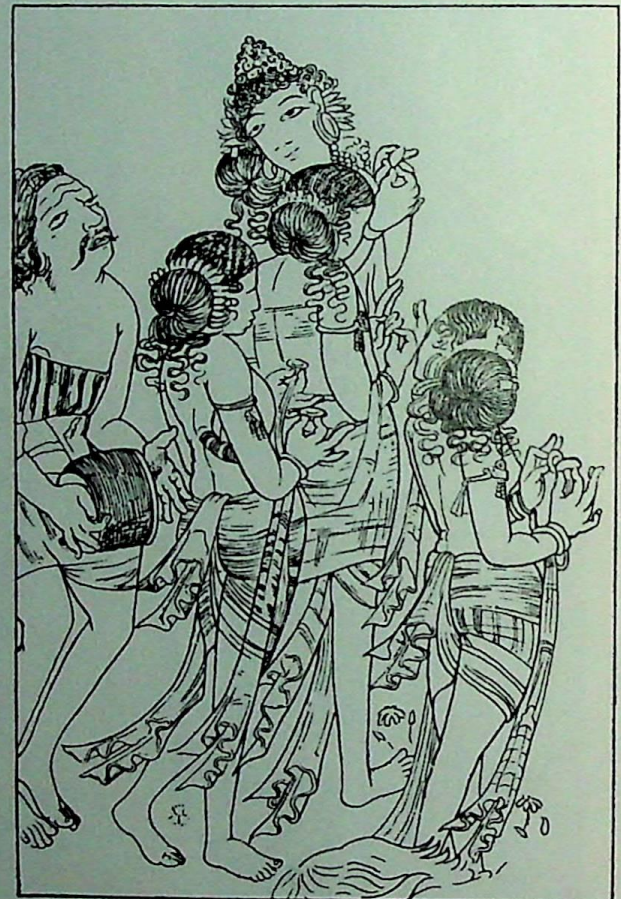
398



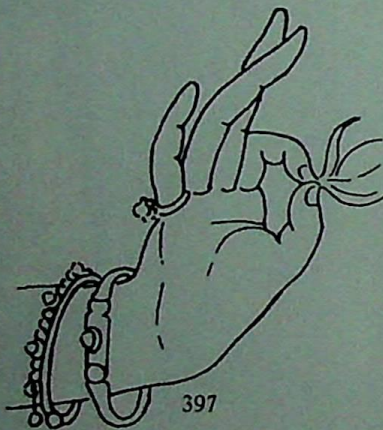
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399



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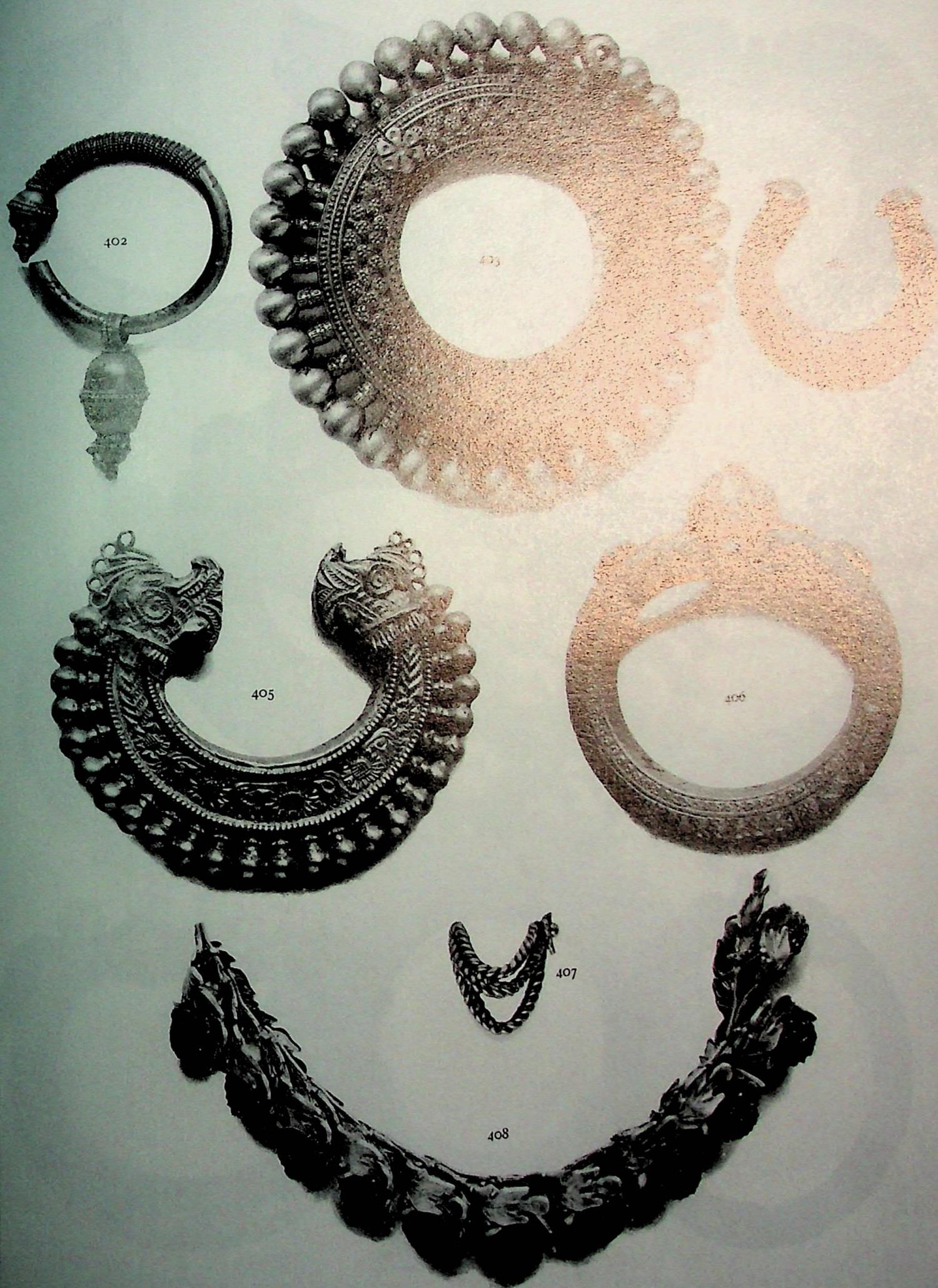


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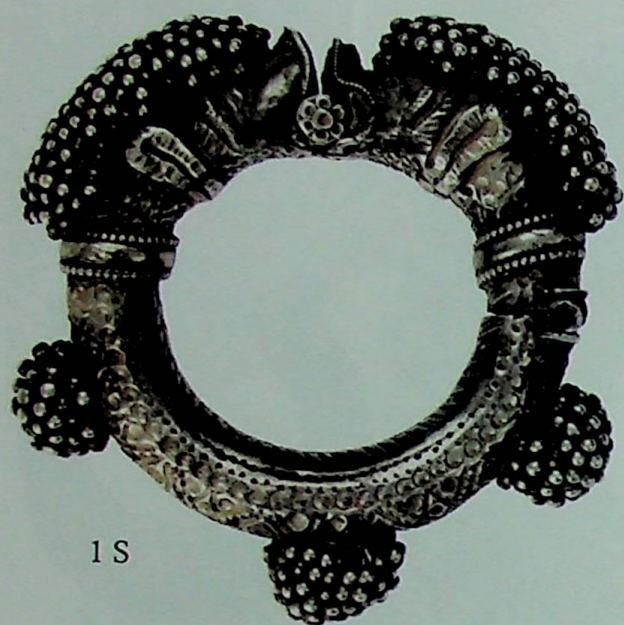


401

62.—402-403. Small figures from Wall-Paintings in the Ajanta Caves, and from Mr. Griffiths' work. Plates 61 and 62 are
reproduced by permission of the Secretary of State for India, and of Mr. Griffiths.



63.—402. Nose ring, Nath; silver tube with pendant; Karachi. I.M. 202. 403. Bangle; silver; open-work and balls; Bombay. I.M. 1889. 404. Bracelet; carved silver; Karachi. I.M. 201. 405. Bracelet, Kangan; carved silver; Karachi. I.M. 200. 406. Bracelet; silver set with turquoises; Kanara. I.M. 1912. 407. Ring; silver; double V-shaped; Bombay. I.M. 2253. 408. Bracelet; Rudraksh beads set in silver cups and oak leaves; Travancore, Madras Presidency. I.M. 451.



1 S



2 A



5 A

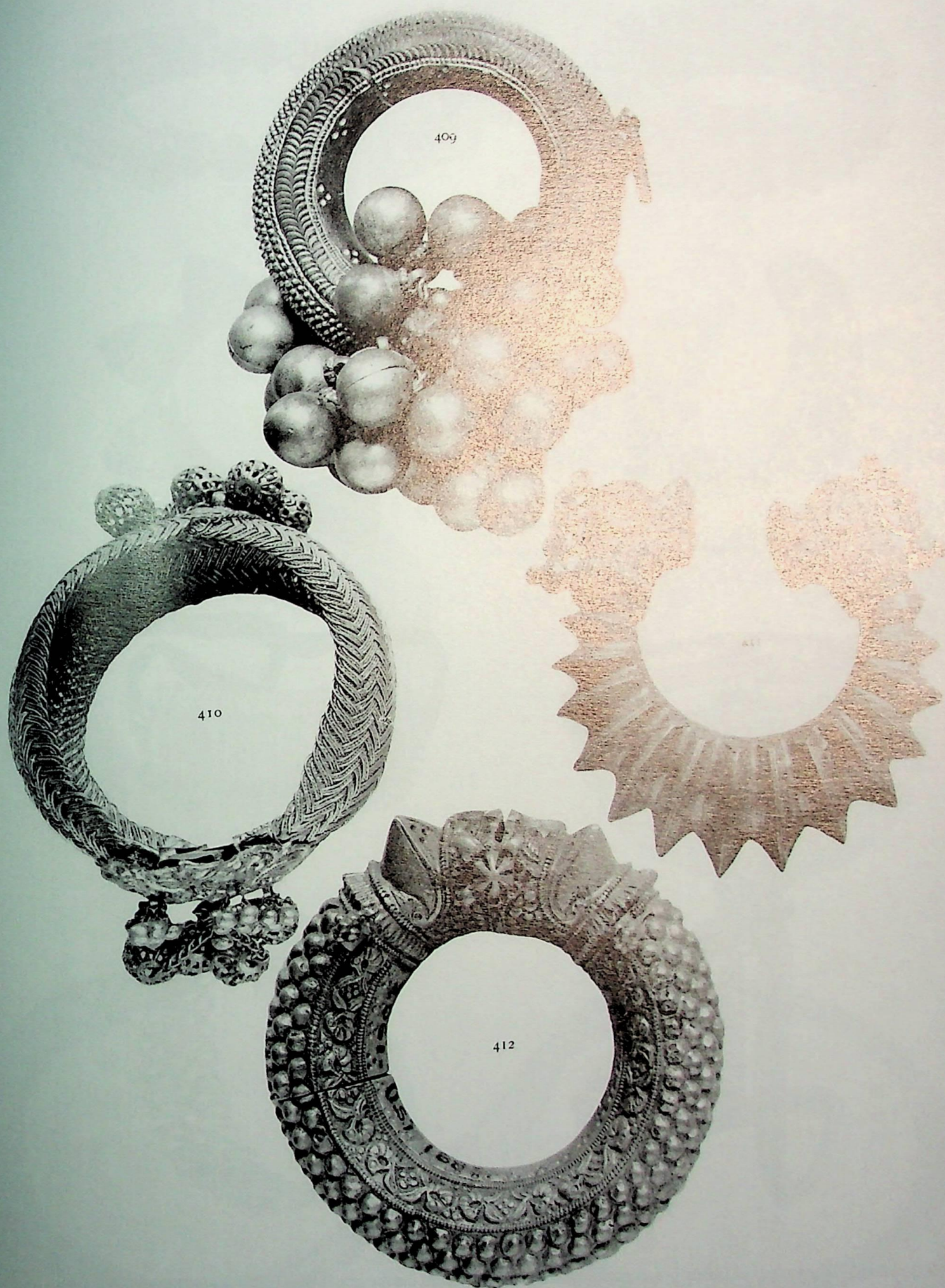


3 A



4 P

Ad plate 64 - *Kara* bracelets with animal heads, made of chased gold, enamelled or gem-studded, are mainly worn by women (see also pl. 15). Men prefer heavy silver bracelets with opposing heads of tigers, lions, or *makara* (1 - 3). Sometimes the heads show a quite abstract and stylised face, as in an anklet from Gujarat (4). The silver anklet from Gujarat (5) with big balls is hardly seen now; it is a precious heritage piece.



64.—409. Anklet with balls, Athasia; silver or white metal; Gujarat. I.M. 29. 410. Armlet, Vauk; gilt wire; Maharashtra and Gujarat. I.M. 13. 411. Bracelet; silver; Sind. I.M. 1028. 412. Armlet; silver, chased; Bombay. I.M. 2061.



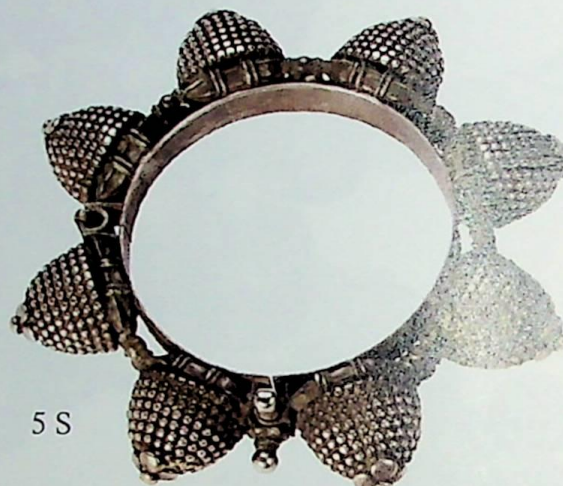
6 S



3 S



8 S



5 S



7 P



2 A

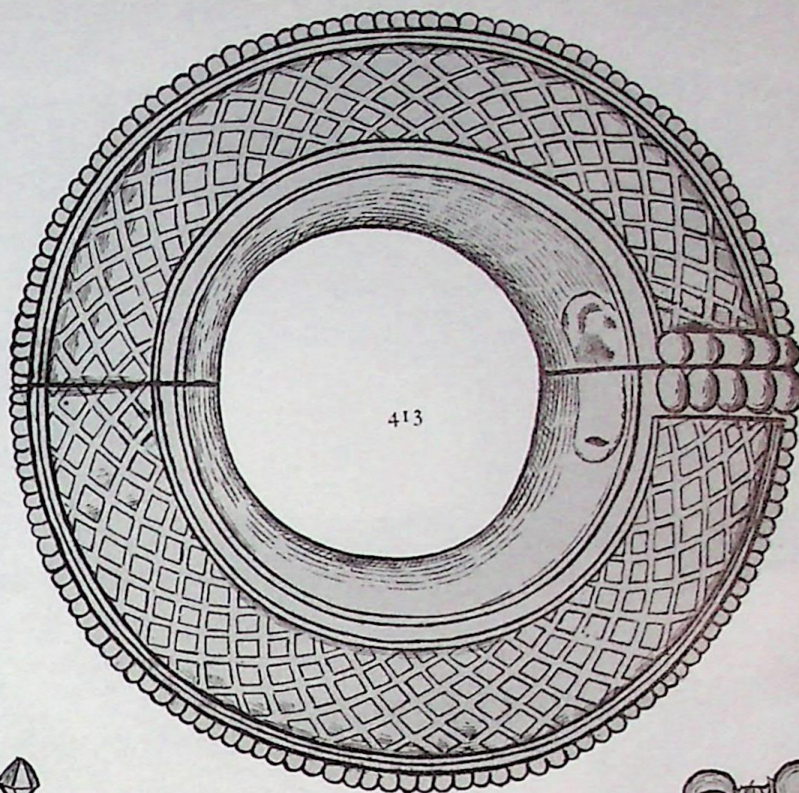


1 S

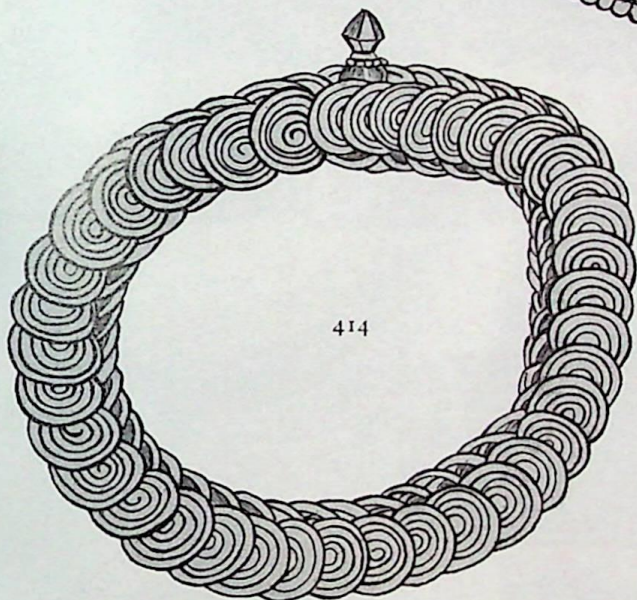


4 P

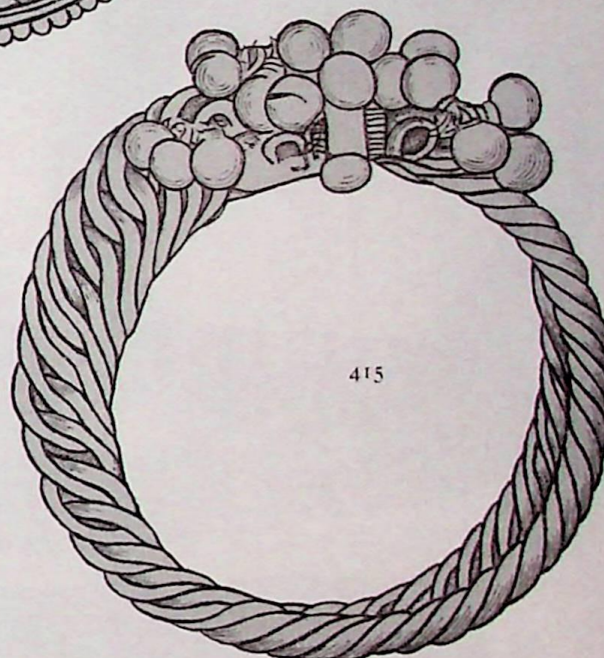
Ad plate 65 - The variety of Indian bracelets is amazing. A typical form for the upper arm is the *vanki* (1) of South India. Flexible broad silver bands come from Rajasthan (2). Coiling silver wire loops with amulet cases or knobs of solid metal make up semi-flexible wristlets from Karnataka (3) and Orissa (4). Accumulated real or stamped silver balls are the decoration of heavy arm rings from Rajasthan (5) Uttar Pradesh (6). Complete or open rings with appliques or chased pattern are typical for Tamil Nadu (7) and Kutch (8). All designs are still specific to certain communities and form an essential part of their traditions.



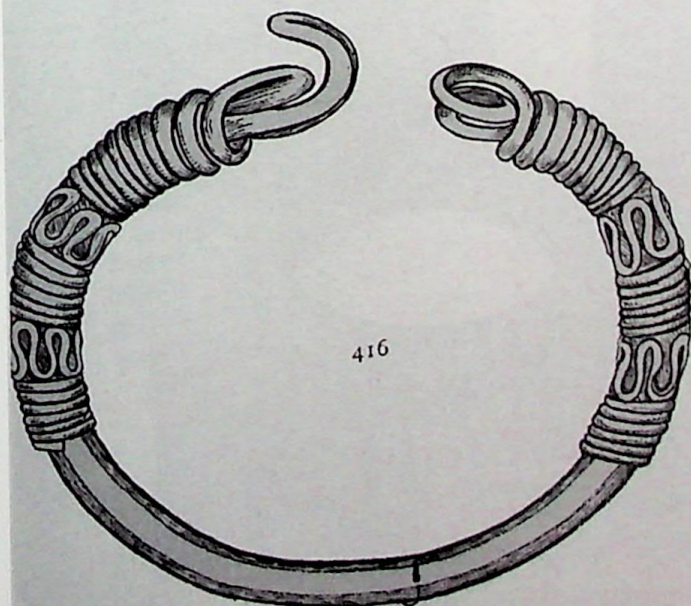
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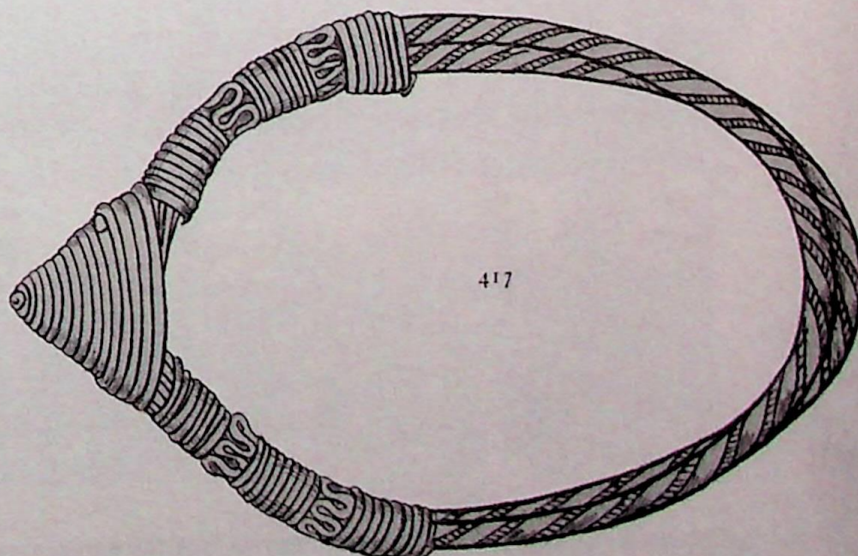
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415

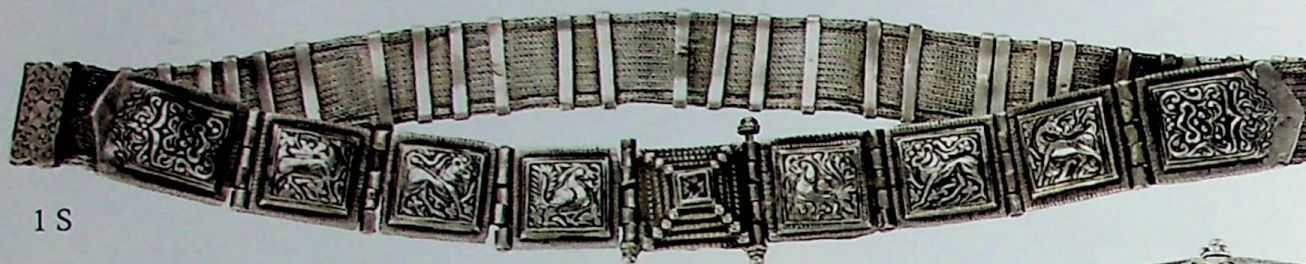


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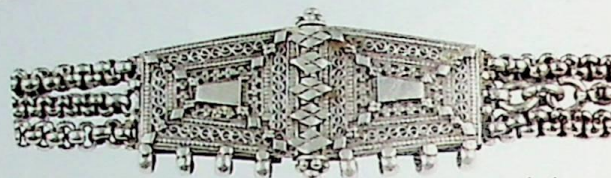


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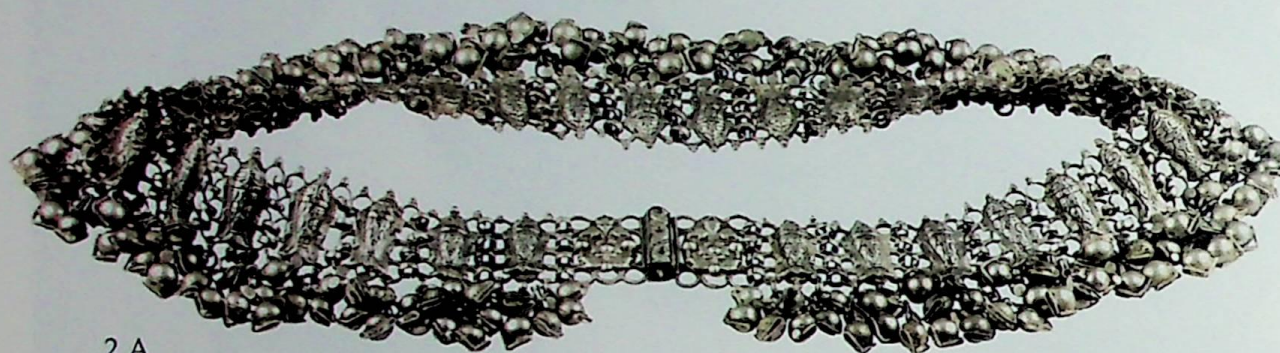
65.—413. Flat Anklet; base metal; Central India. 414. Bracelet of coils of wire; base metal; Bombay. 415. Curb bracelet with ball drops; base metal; Bombay. 416. Bracelet; bar or tube with wire coils at the ends; base metal; Bombay. 417. Elbow armlet; gilt metal; Sind.



1 S



4 A



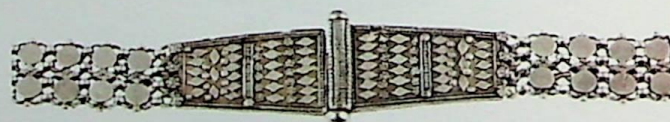
2 A



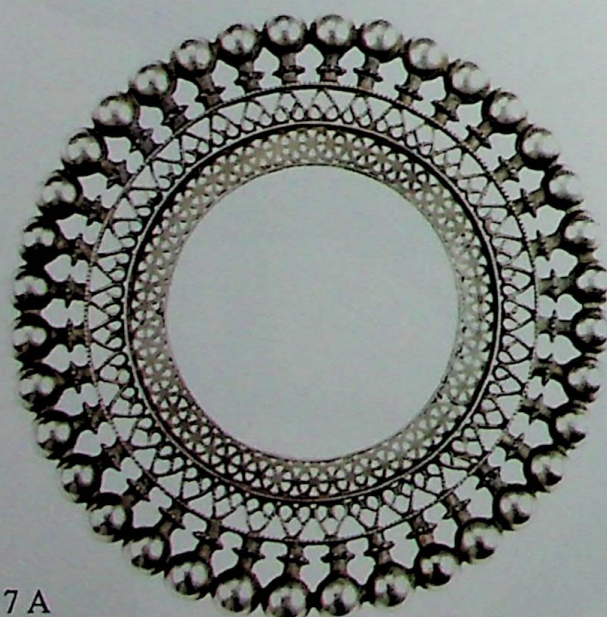
5 A



3 A



6 A

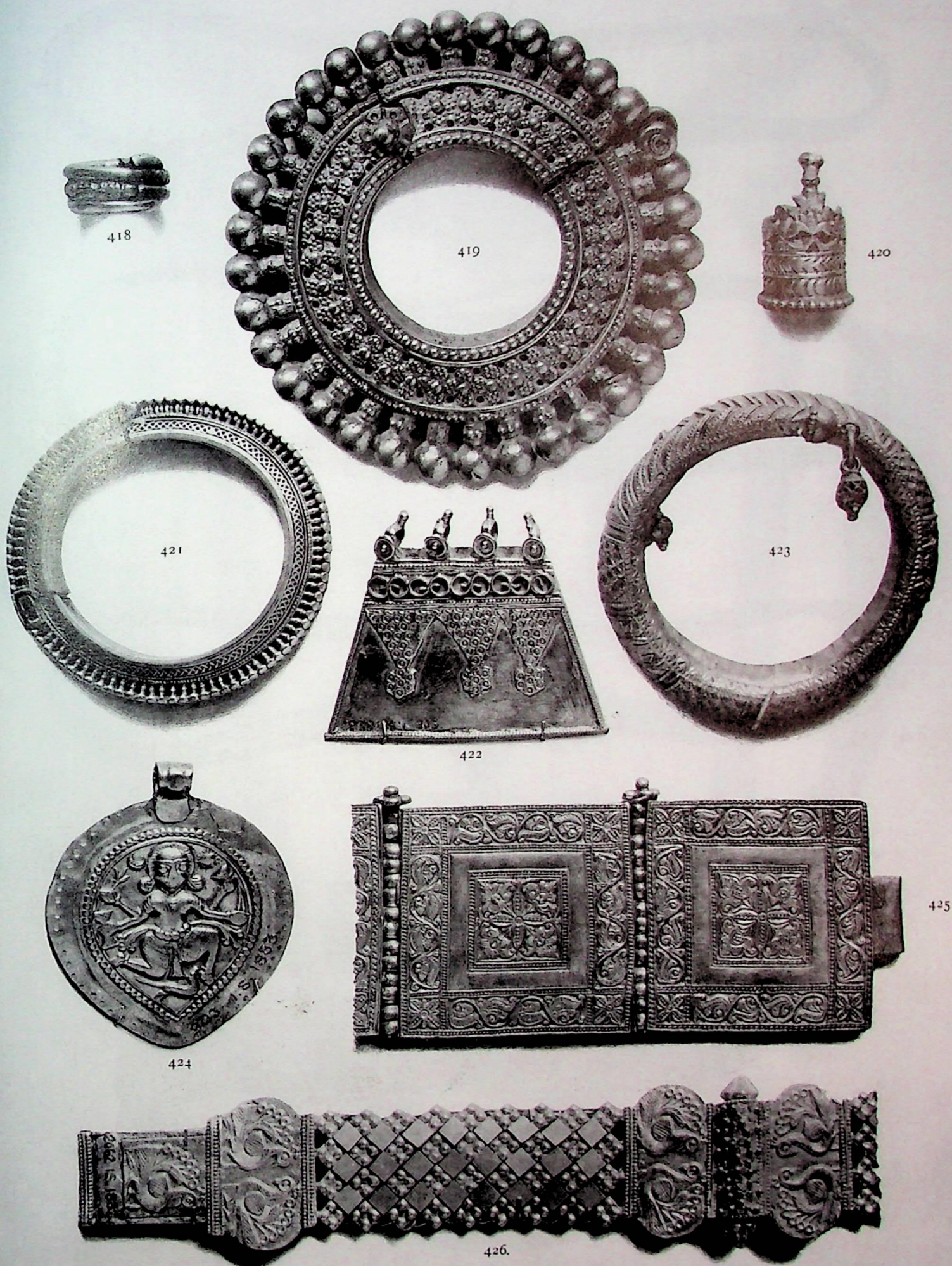


7 A



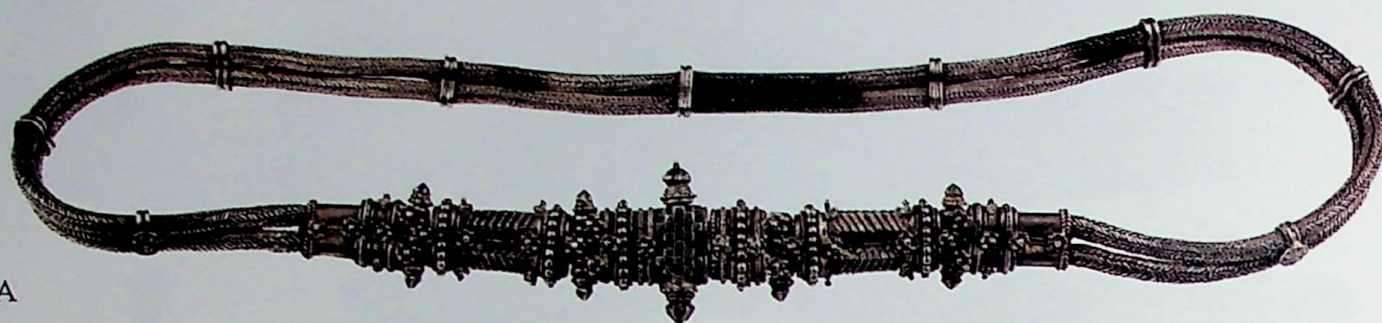
8 A

Ad plate 66 - Broad silver belts to hold the folds of the Sari are mainly worn in Central and South India. Mythical animals (1), fish (2) and Christian crosses (3) are some of their decorations. The buckles are often embellished with fine filigree applications (4 - 6). The sun-like design of older silver bangles (7) is modernised with a core of wood (8 new), creating a heavy but decorative ornament.



66.—418. Ring; silver; Bombay. I.M. 1970. 419. Another view of 403, Plate 63. 420. Finger ring; silver; Karachi. I.M. 2048. 421. Bangle; silver; Bombay. I.M. 1890. 422. Amulet; silver embossed; Talism, Karachi. I.M. 203. 423. Bracelet; silver; Kachh Bhuj. I.M. 1911. 424. Amulet; silver; Ajmere. I.M. 903. 425. Two plaques of silver belt; Bombay. I.M. 2123. 426. Part of silver belt; Bombay. I.M. 2062.

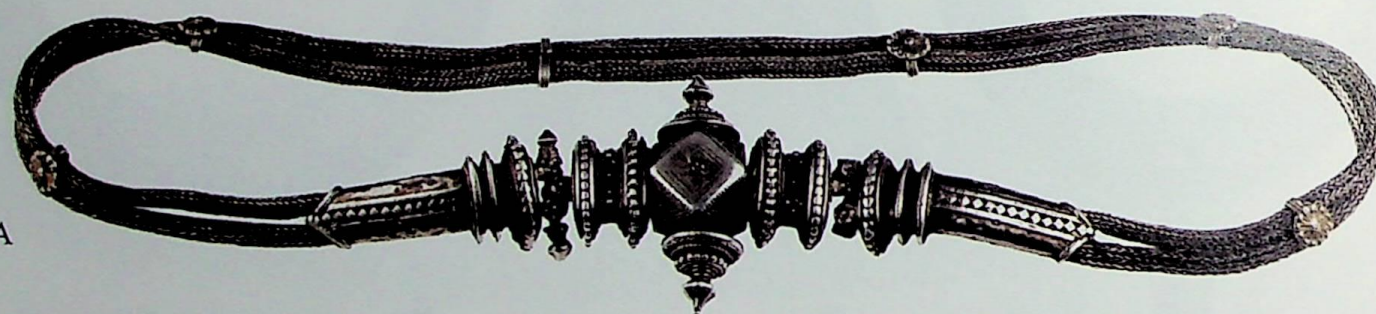
1 A



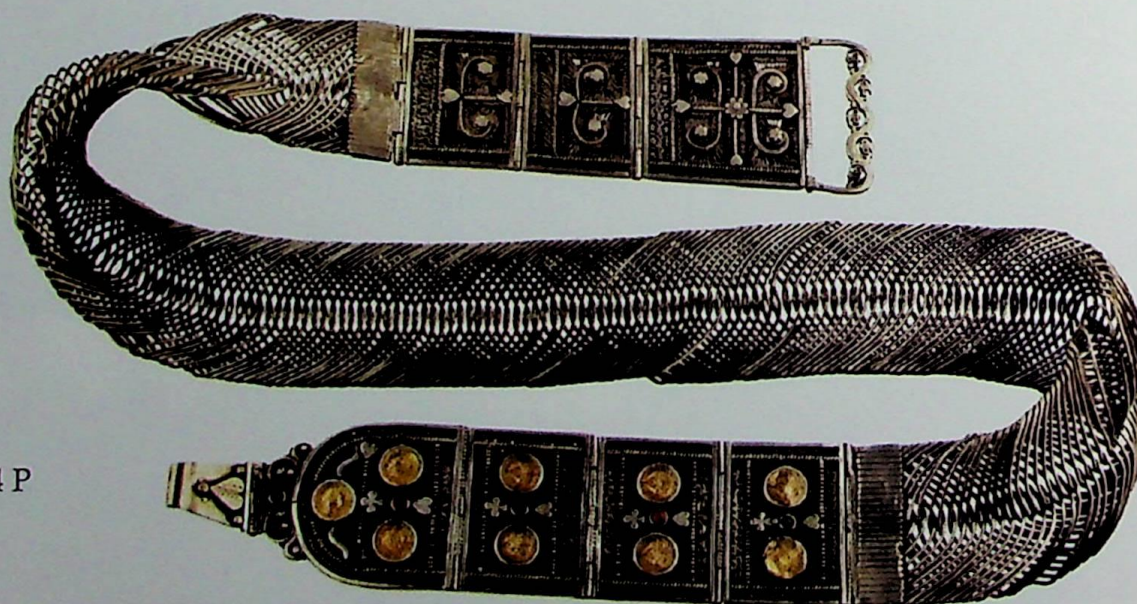
2 A



3 A



4 P



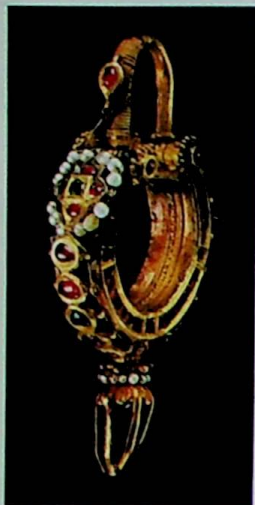
Ad plate 67 - Narrow belts (1 - 3) are still commonly worn by village people in Maharashtra. The elaborate wide belt (4) of twisted interlocking wire was typical for Muslim of Kerala. The spectacular buckle shows fine filigree work with gilded imitation coins. This belt type is hardly seen now.



67.—427. Belt buckle; silver; Puna. I.M. 1882. 428. Bracelet; spiral cord and pendent Christian emblems; probably Madras work. I.M. 414. 429. Waist-belt; silver wire chains, buckle, loop and clasps; Puna. I.M. 1881. 430. Waist-belt of wire chains with flat plaques and bands; Puna. I.M. 2328.



5



6 (courtesy V&A)



7 P



8 P



9 P



10 P



2 P
(front and back)



3 P
(front and back)

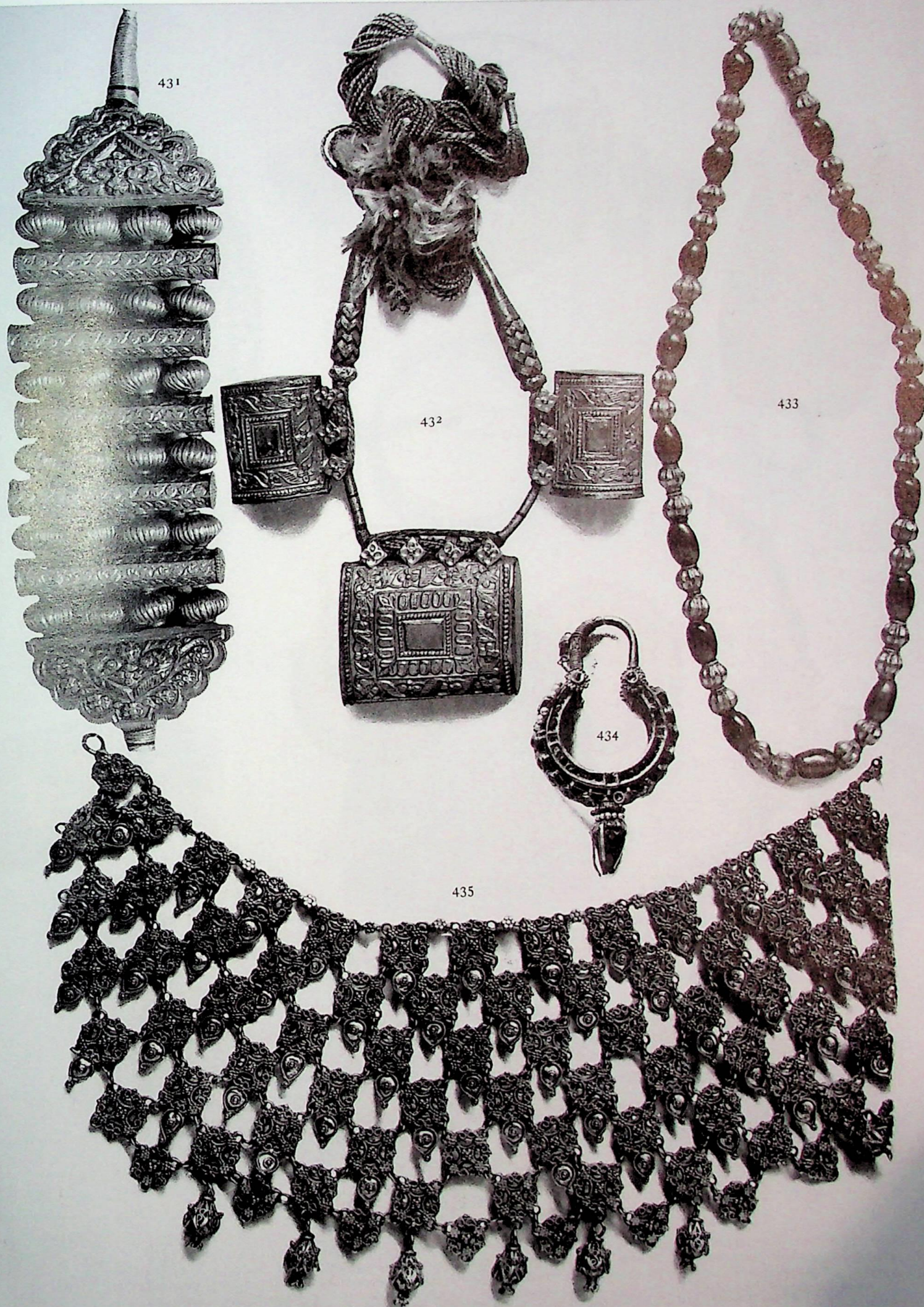


4 P
(front and back)



1 A

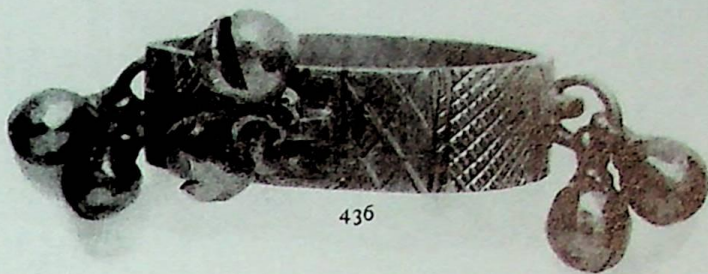
Ad plate 68 - Jewellery serves three main purposes: Decoration - the necklace of gold and rubies, a modern variation of Hendley's *jalli* (1 new). Protection - the amulets with emblems of Lord Krishna (2), also symbolised by his feet (3; 4). Prestige - the single earring *bawaria*, worn as an honorific title in the helix of the left ear by high-ranked members of the Rabari, Chowdhary, Patel and Banjara in Rajasthan. This particular earring was described by Hendley as a pendant (5). The new photograph of the original in the V&A (6) shows however clearly a *bawaria* type earring. Very similar designs live on in private collections (7 - 9). New designs are made and adapted for the wear of women as a pair (10).



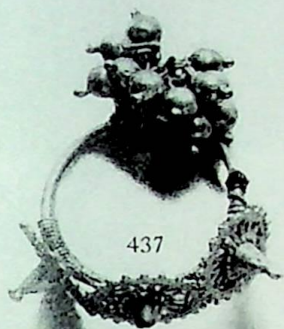
68.—431. Armlet; gold; Ahmedabad. 432. Necklet; gilt metal on silk cord; Bombay. I.M. 1123. 433. Necklace of gold and green glass beads strung on thread; Bombay. I.M. 1892. 434. Pendant; gold set with gems; Bombay. I.M. 1891. 435. Necklace, Jalli; gold; Bombay. I.M. 1895.



Ad plate 69 - Gold appears in a most elegant form when worked as filigree or with delicate ornamental applications. The features and techniques of Hendley's old "gauntlet" were applied to tradition-conscious bracelets (1; 2 new) and necklaces (3 new) by modern goldsmiths, while the nose ring from Himachal Pradesh (4) is an inherited form, constantly repeated for wear in the Himalaya. The earrings with very fine filigree applications (5; 6) were common for men in Gujarat up to ten years ago.



436



437



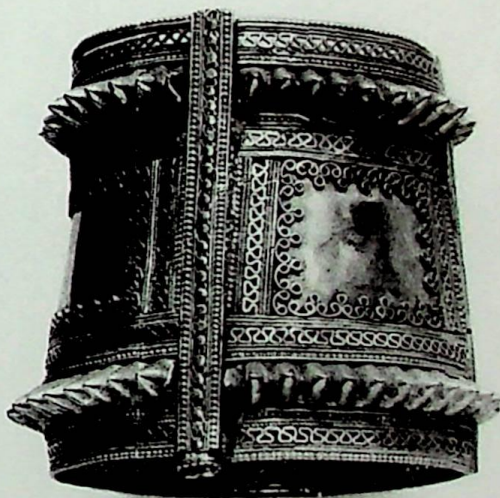
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439



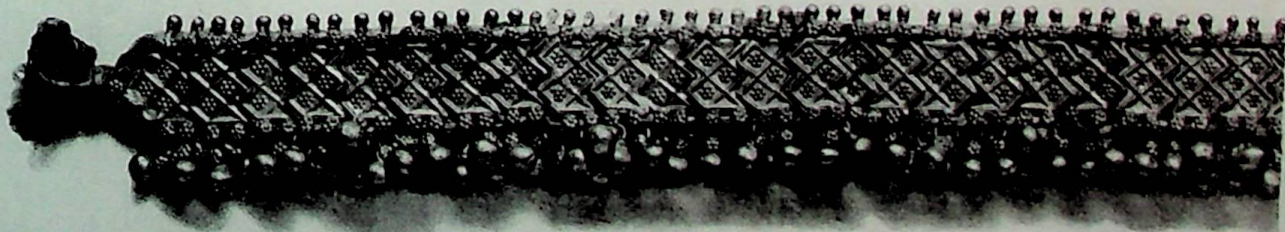
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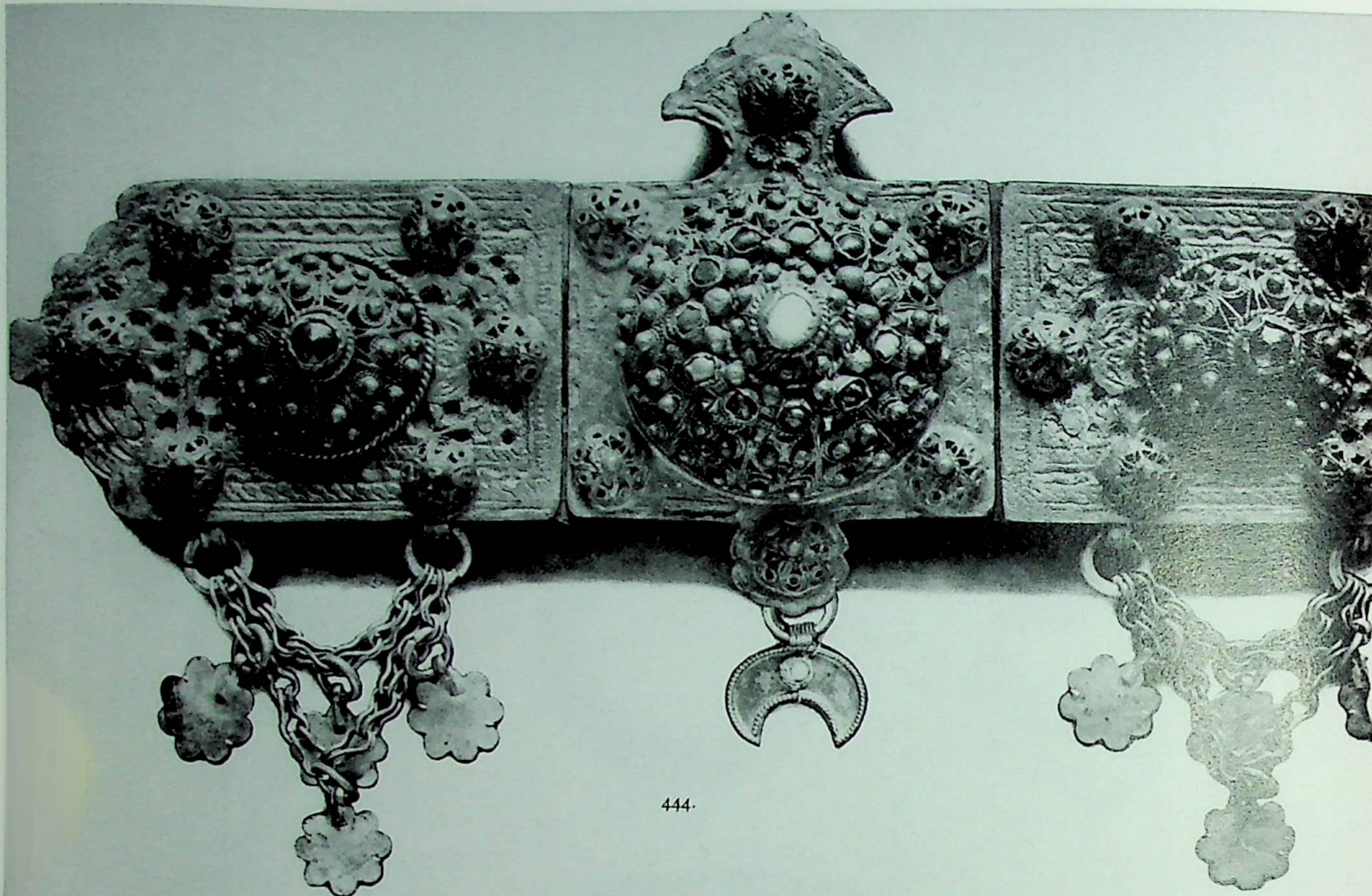


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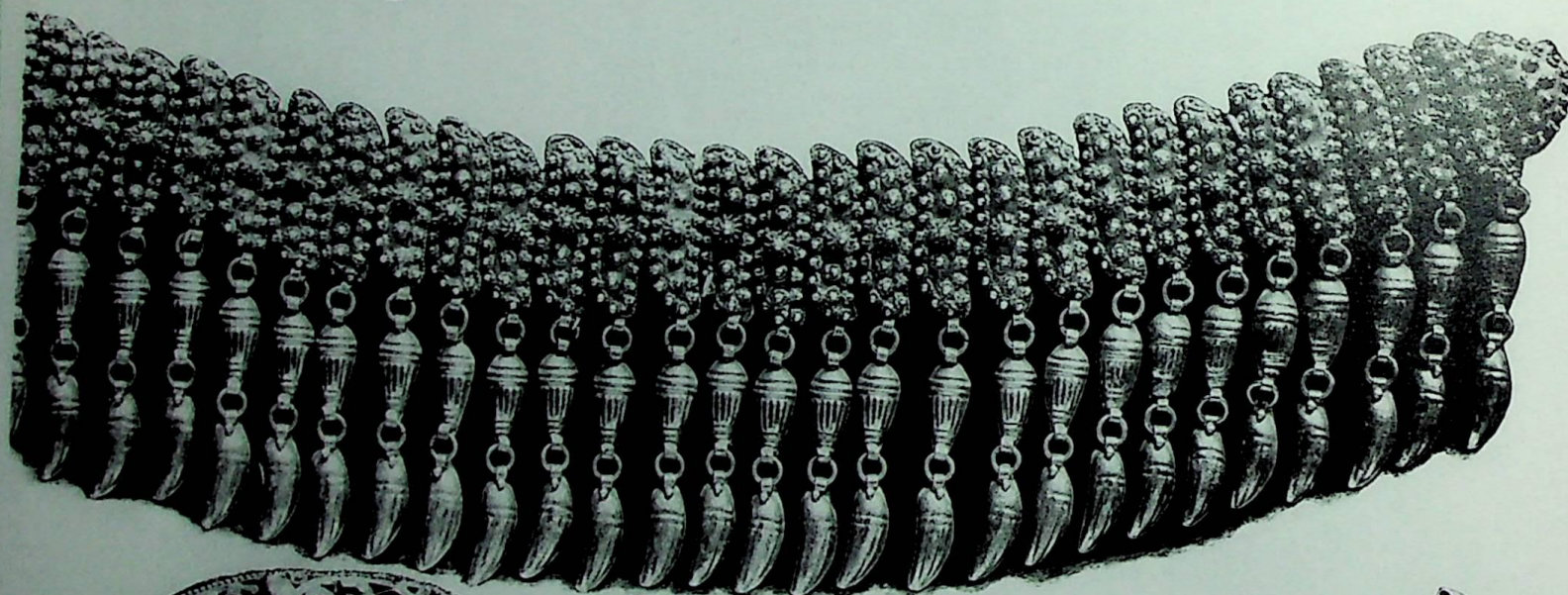


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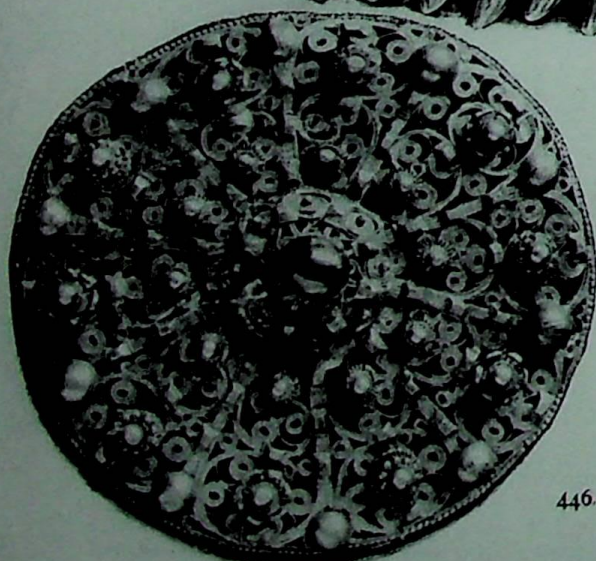
69.—436: Bangle with pendants; brass; Madras. I.M. 1097. 437. Nose ring with studs; Madras. I.M. 1047. 438. Flat nose ring; gold with a red glass bead and pearls; Sind. I.M. 1020. 439. Ring in three parts; silver; Bombay. I.M. 2354. 440. Ring; silver enamelled; Multan. I.M. 203. 441. Gauntlet; silver with wire filigree; Bombay or West Africa. I.M. 1986. 442. Chain ring with bosses; Central India or Bombay. I.M. 2095. 443. Bracelet of plaques and pendants; silver; Bombay, Central India, and Rajputana. I.M. 1127.



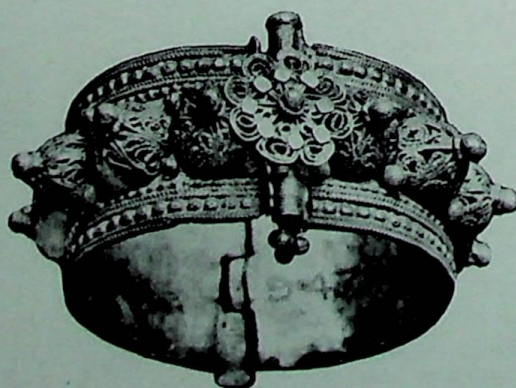
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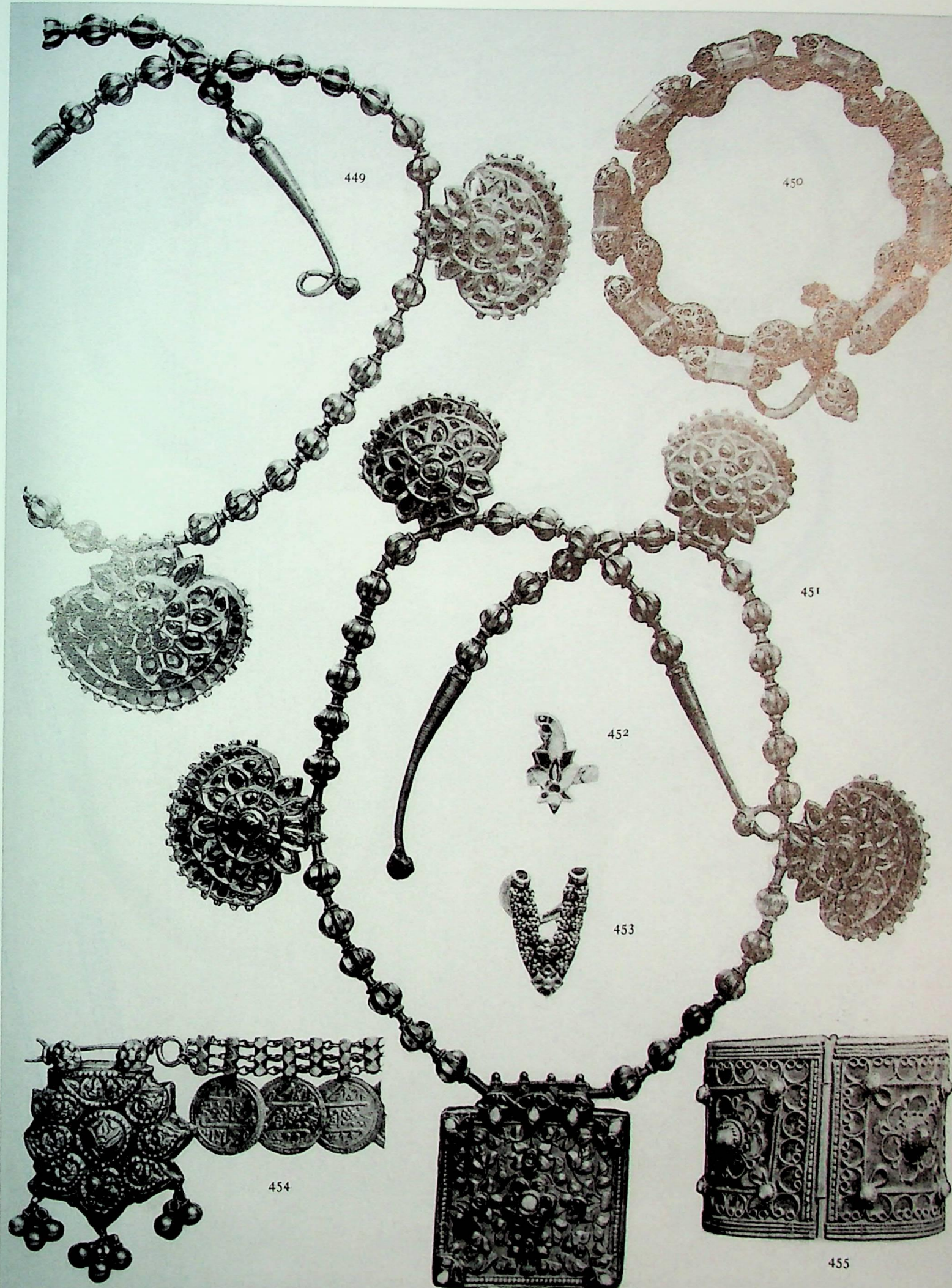


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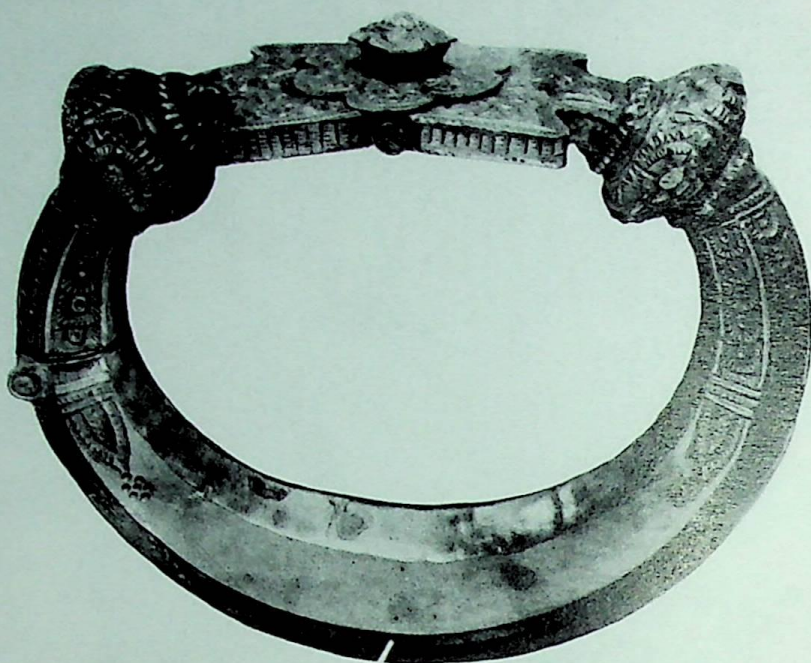
70. 444. Clasp for belt, in three pieces; brass alloyed with silver, backed with copper; African. I.M. 950. 445. Necklace of narrow links and pendants with filigree ornament; silver gilt; Saracenic. I.M. 446. Boss for a woman's fez, Kurs; silver-gilt filigree; Saracenic. I.M. 447. Bracelet; silver-gilt with filigree bosses; Saracenic, from Cairo. I.M. 947. 448. Amulet cases for necklace; silver-gilt filigree; Saracenic, from Cairo. I.M. 955.



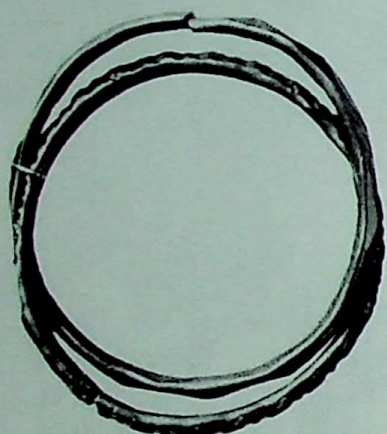
71.—449. Necklace; gold beads and three fan-shaped pendants; Kathiawar. I.M. 12523. 450. Necklet of filigree balls and amulet cases strung on a cord; silver; modern Turkish. I.M. 575. 451. Necklace; gold beads strung on a cord, with four fan-shaped and one square pendant of gold wire, thread and gems; Kathiawar. I.M. 207. 452. Ring; silver and champlevé enamel; Karachi. I.M. 1967. 453. Double V-shaped ring; Bombay. I.M. 25. 454. Necklet; gilt metal chain with imitation coins; Putlyachi Mal, Bombay Presidency. I.M. 25. 455. Gauntlet bracelet; Bombay or W. Africa. I.M. 795.



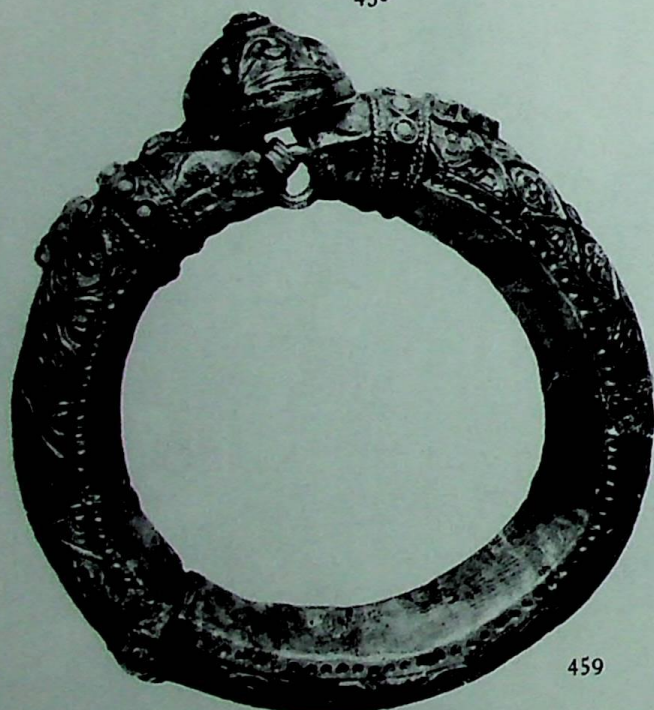
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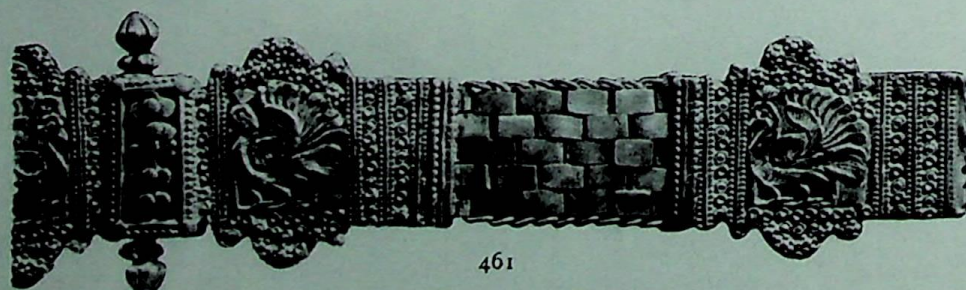
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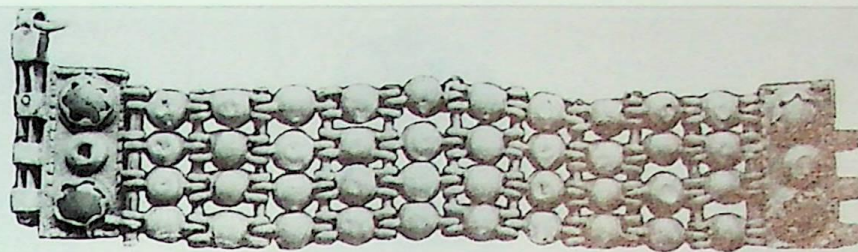


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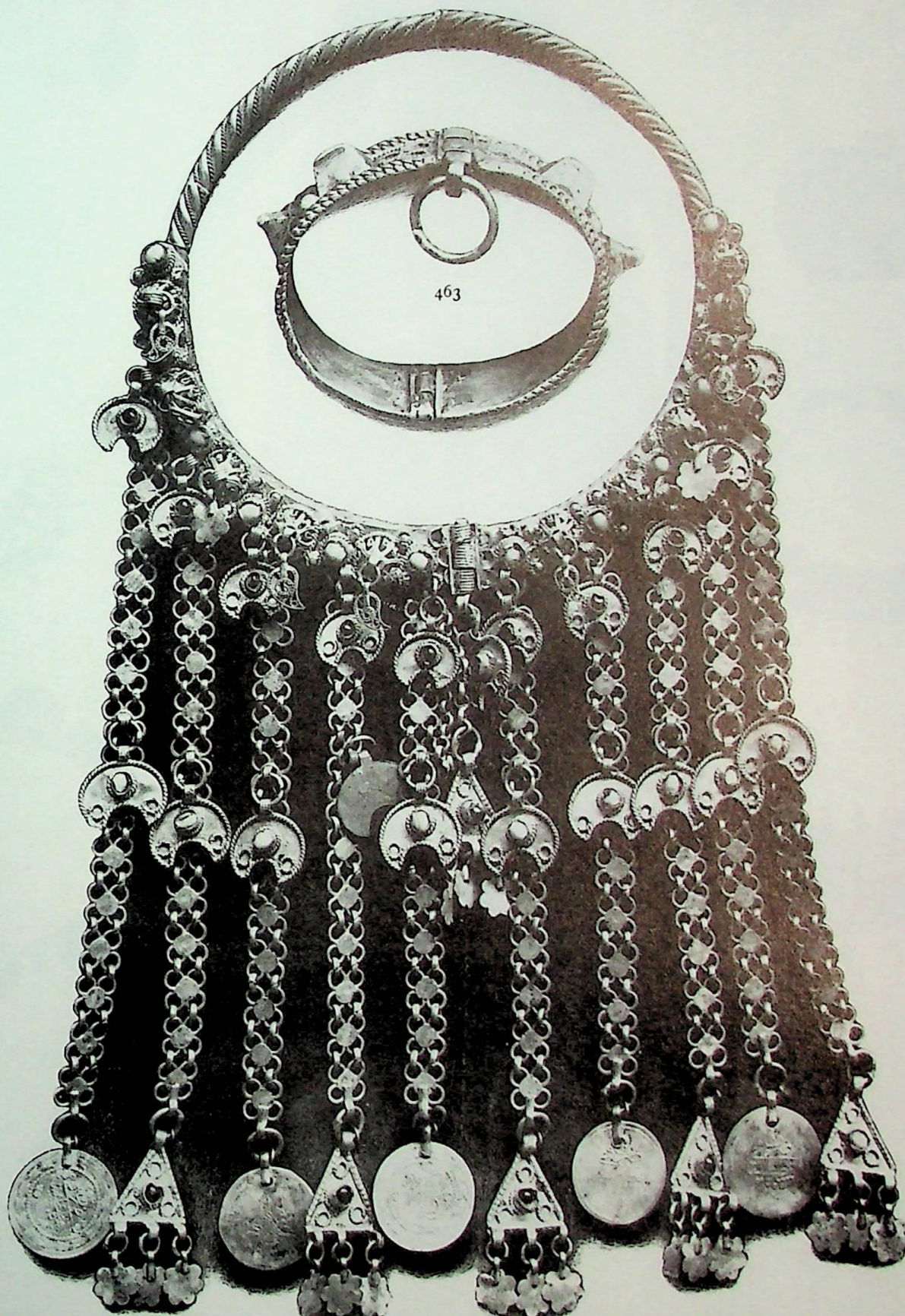


461

72.- 456. Bracelet; plaited gold wire with tigers' heads; Bombay Presidency. 457. Anklet, Kara; engraved silver; Karachi. 458. Two bracelets, one embossed, one faceted, Bangdi; gilt metal. 459. Bracelet; silver set with turquoises; Bombay. 460. Armlet; gilt wire; Bombay. 461. Belt; silver plaits and links; Bombay.



462



464

73.—462. Bracelet, Usuar; one of a pair; silvered metal, hinged with projecting ornament and filigree. Syrian. I.M. 1532-73.
463. Bracelet, Shalim Hirluch, one of a pair; silvered metal; alternate knobs and upright bars, hooked together with pins for fastening. Syrian. I.M. 1542-73. 464. Necklet, Towk (Tawk); thick silvered metal; twisted wire, ornamented with filigree bosses, with chains suspending crescents, coins, and other pendants, with setting of red and blue beads. I.M. 1545-73.



Ad plate 74 - Today, rural and urban Hindu ladies may wear jewellery of somewhat different designs, but by no means less luxurious or decorative than at the time of Hendley. Most rural ornaments have been repeated up to modern time, like the *borla* (1), noserings (2; 3) or *tika* (4). Other old forms were inspirations for jewellers to imitate traditional forms and techniques like the gold bracelet with clustered gold balls (5) or the pendant with "diamond cut" decoration (6). The inlay work with gems on jade, known in India since Mughal time, was successfully revived in our time (7 - 9 new). *Kundan* work has outlasted all times and is still the favourite technique for striking large (10; 11 new) or delicate small ornaments (12; 13).

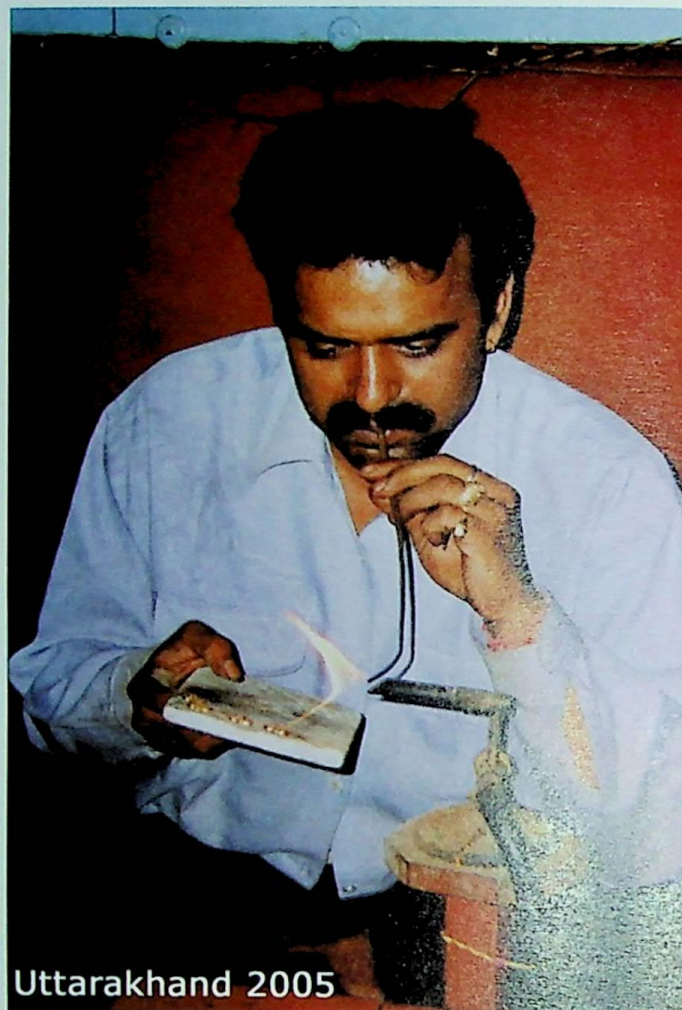


74.—465. Figure of a Hindu lady. Model illustrating the mode of wearing jewellery in North India. I M



Rajasthan 2005

Cutting and polishing coloured glass pieces



Uttarakhand 2005

Soldering gold granules



Tamil Nadu 2007

Fixing the pieces of an earring



Orissa 2003

Sorting out gold granules

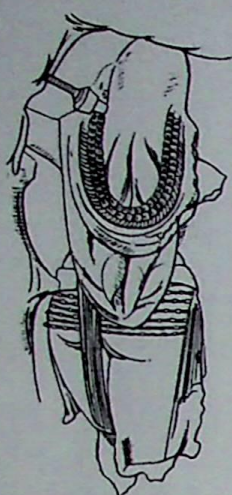
Ad plate 75 - Goldsmiths of the 21st century still prefer to work sitting on the floor. Their simple tools have also not changed very much since the 19th century.



466. Group of Jeypore Enamellers at work. (From "Jeypore Enamels," by S. S. Jacob and T. H. Hendley, 1886.)



75.—467. Group of Damasceners in gold. (From "Damascene Work in India," by T. H. Hendley, 1892).



468



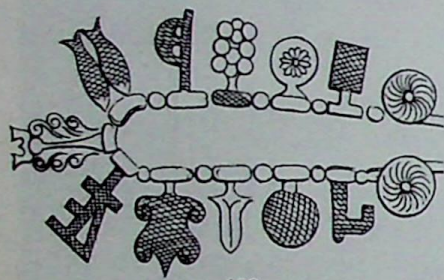
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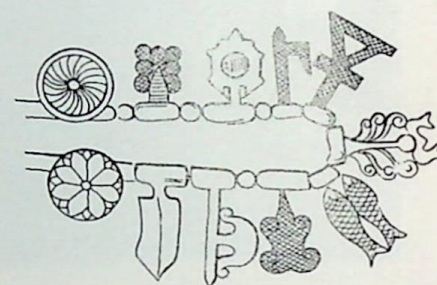
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76.—468 to 479. Figures from the carvings on the Buddhist remains at Sanchi, Bhopal.
(Republished by permission of the Secretary of State for India from Fergusson's "Tree and Serpent Worship.")



480



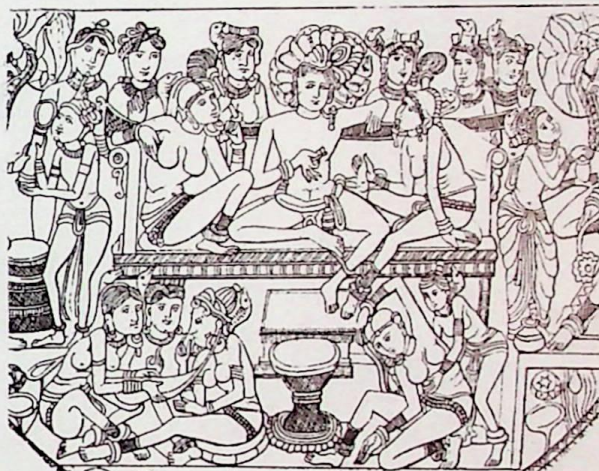
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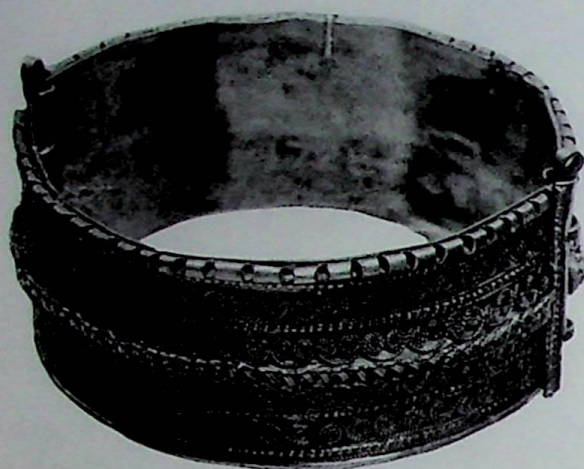


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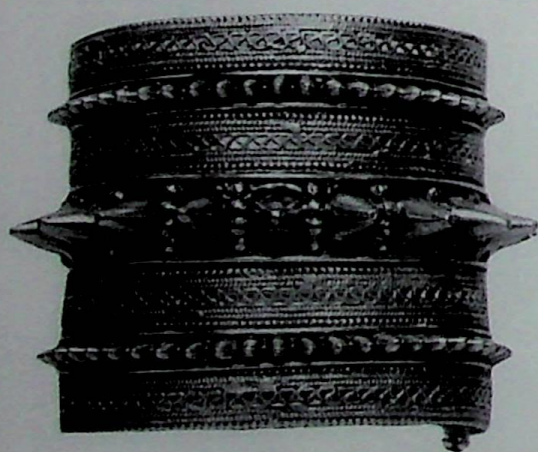
77.—480 to 490. Prints from drawings made for Colonel Mackenzie, discoverer in 1797 of the Buddhist remains at Amaravati, Kishna District, Madras Presidency.
(Republished by permission of the Secretary of State for India from Fergusson's "Tree and Serpent Worship.")



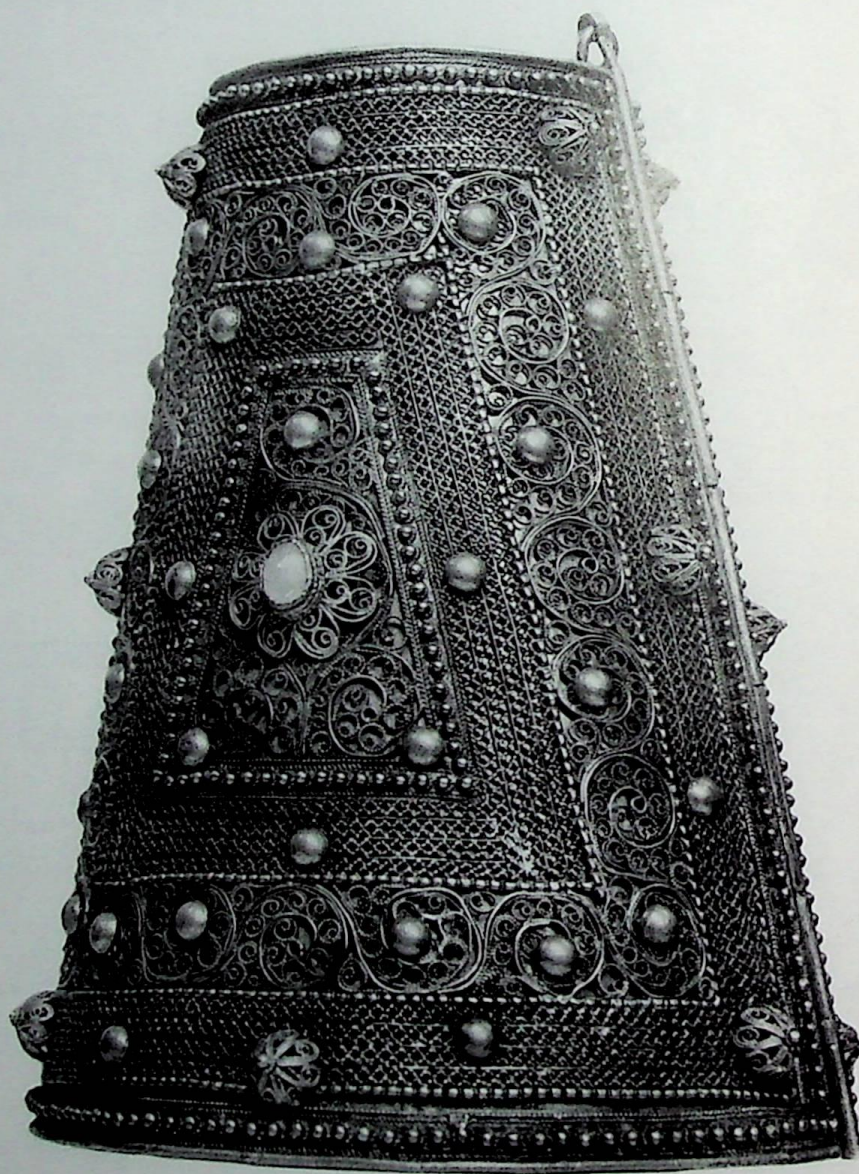
491.



492.



493.



494.

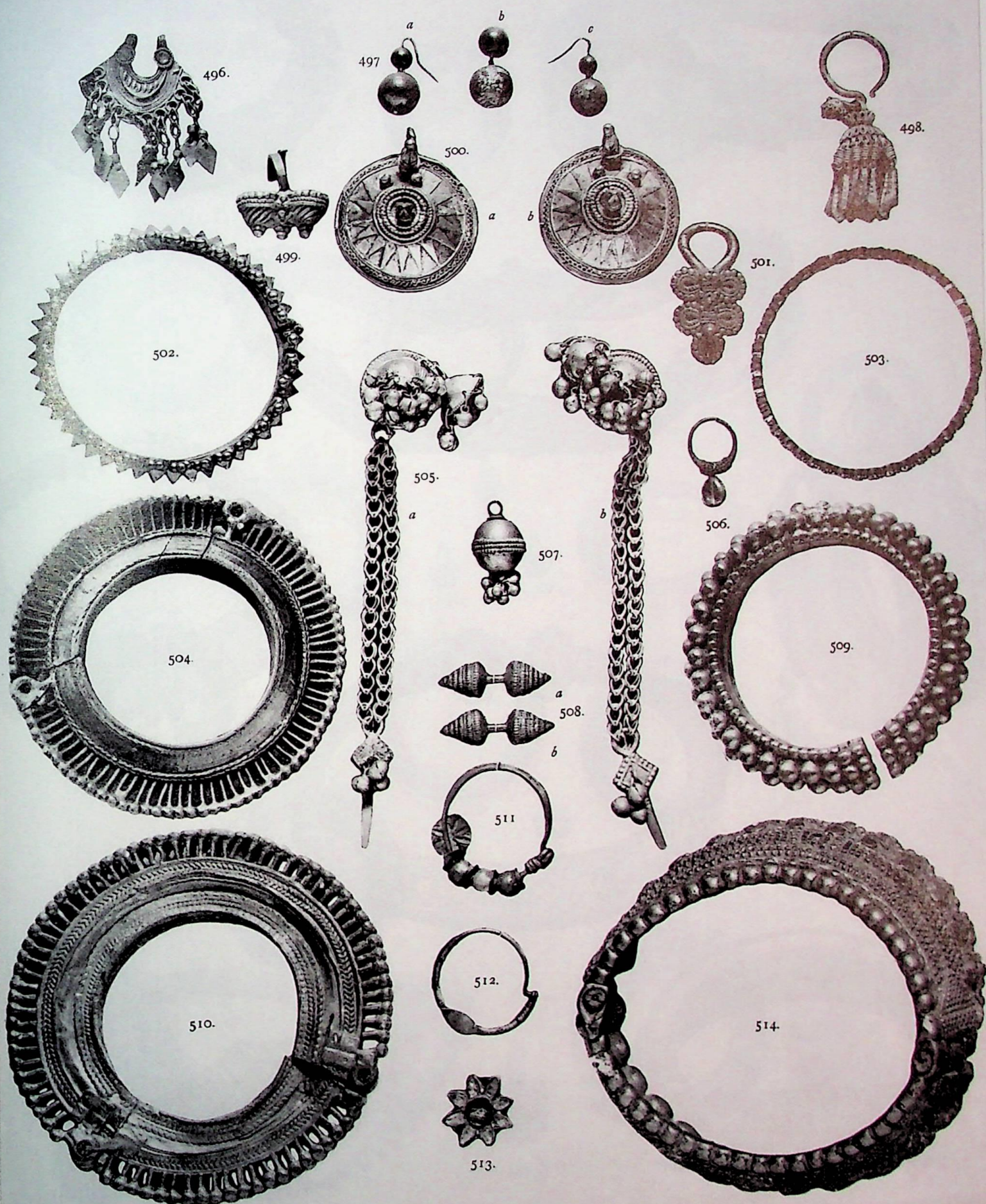
78.—491. Bracelet; silver, ornamented with silver-gilt filigree. Abyssinia. W. $1\frac{1}{2}$ in., D. $3\frac{1}{4}$ in. I.M. 1728a. 492. Bracelet; gold, with repoussé and corded ornament. Made at Muscat by an Arab worker in 1890. Diam. 3 in., W. 1 in. Given by Miss Palmer-Lovell. I.M. 1618. 493. Bracelet or Gauntlet; silver; from Zanzibar. Bought, £5. I.M. 276. 494. Arm-guard; silver, ornamented with silver-gilt filigree and coloured stones. Presented by Theodore, King of Abyssinia, to Mr. Hormuzd Rassam. Modern Abyssinian. H. $6\frac{1}{4}$ in., Diam. 4 in. Given by the Foreign Office. I.M.



79.—495. Two-handled Vase with flowers; silver filigree open-work. Spanish, 1870. Cost for a pair, £17-12s. No. 298 in Victoria and Albert Museum.



Ad plate 80 - Ornaments worn by the Indian peasantry are now usually not made of base metal. Most forms however remained identical since the late 1900s when Hendley composed his book. Many of the traditional earrings are hardly seen now (1 - 4 H.P.; 5 Karnataka; 6 Rajasthan), while others (7 - 8 M.P.; 9 - 10 Rajasthan; 11 H.P.; 12 U.P.; 13 Karnataka; 14 A.P.) are still in common use by village people. Stiff armbands (15 Rajasthan; 16 Madhya Pradesh) as well as flexible armbands with "rat's teeth" (17 U.P.) are still worn together with various bangles. Amulets (18 Uttarakhand; 19 Rajasthan) are always welcome for protection.



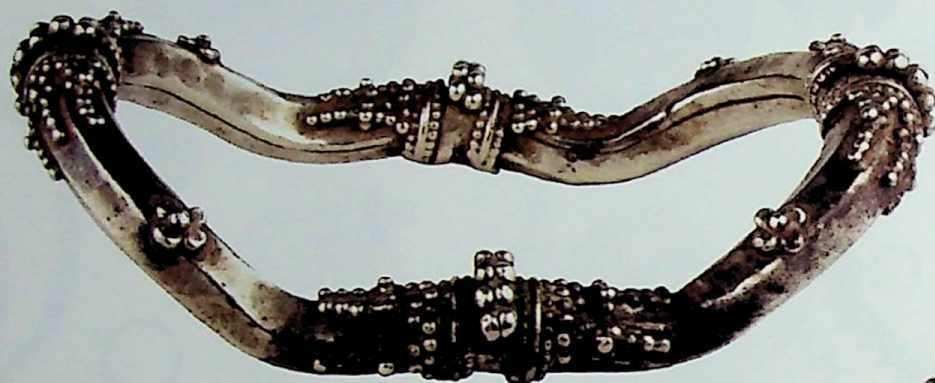
80.—PEASANT ORNAMENTS. Central Provinces, if not otherwise stated. 496. Earring. 497. Three lac ear ornaments. 498. Earring. 499. Toe-ring. 500. Pair of Earrings; Deccan. 501. Ring for a middle toe. 502. Bracelet; Ajmere. 503. Bracelet; Bengal. 504. Anklet or Bracelet; Patna, Bengal. 505. Pair of Bracelets. 506. Nose-ring. 507. Pendant. 508. Ear Ornaments. 509. Bracelet; Calcutta, Bengal. 510. Anklet; Sāran, Bengal. 511 and 512. Nose-rings. 513. Ear Ornament. 514. Anklet; Jabalpur. British Museum.



1 P



2 S



3 S



8 S



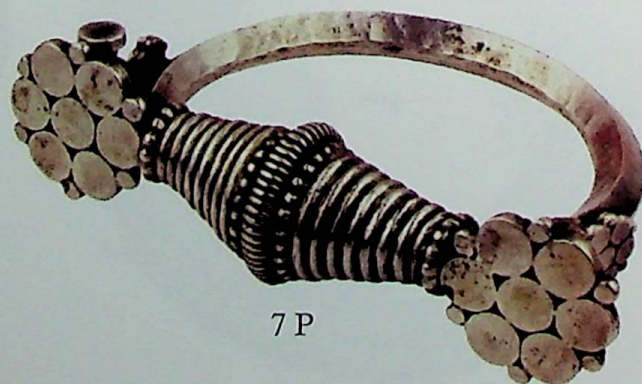
4 S



5 S

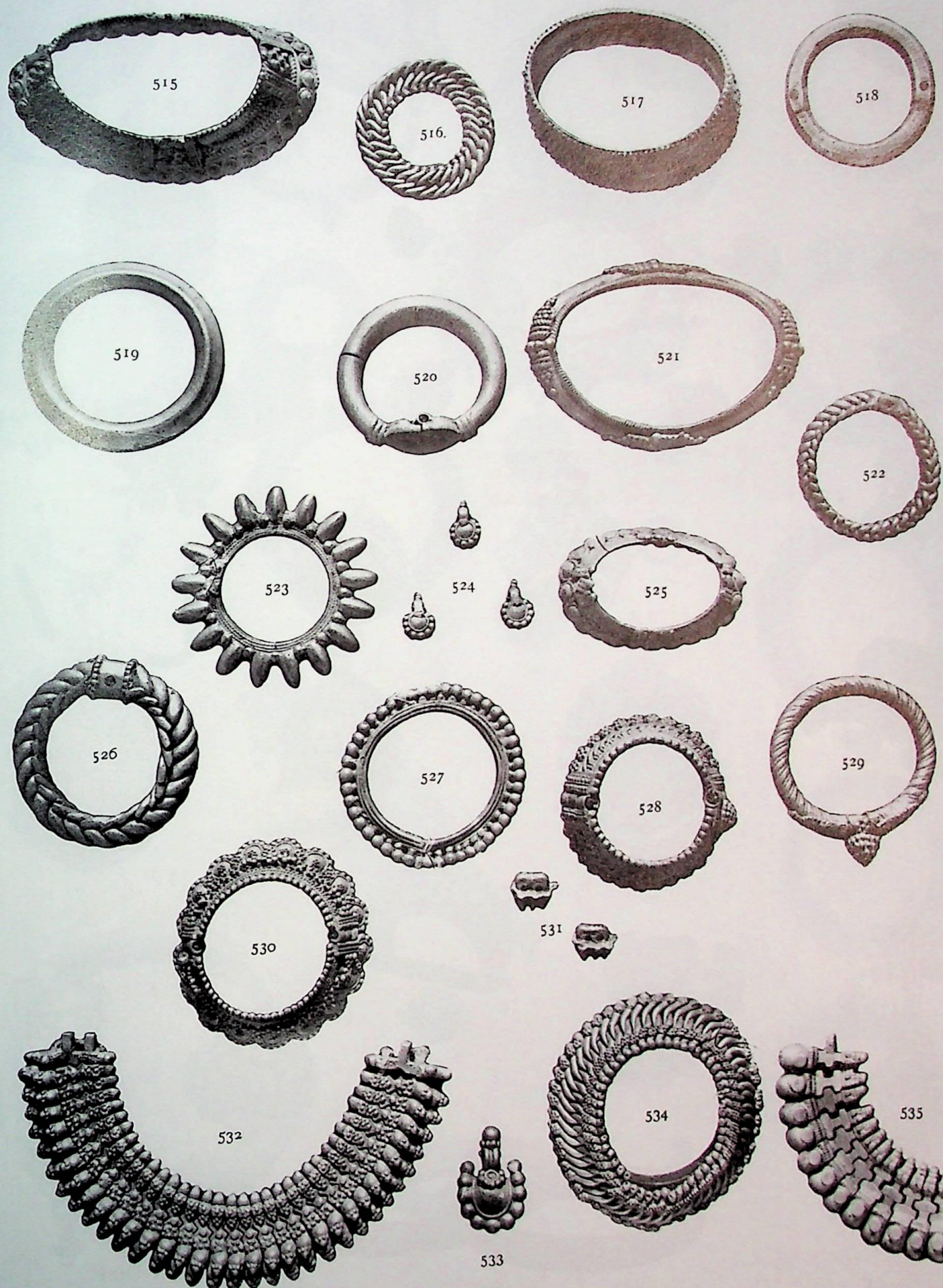


6 S



7 P

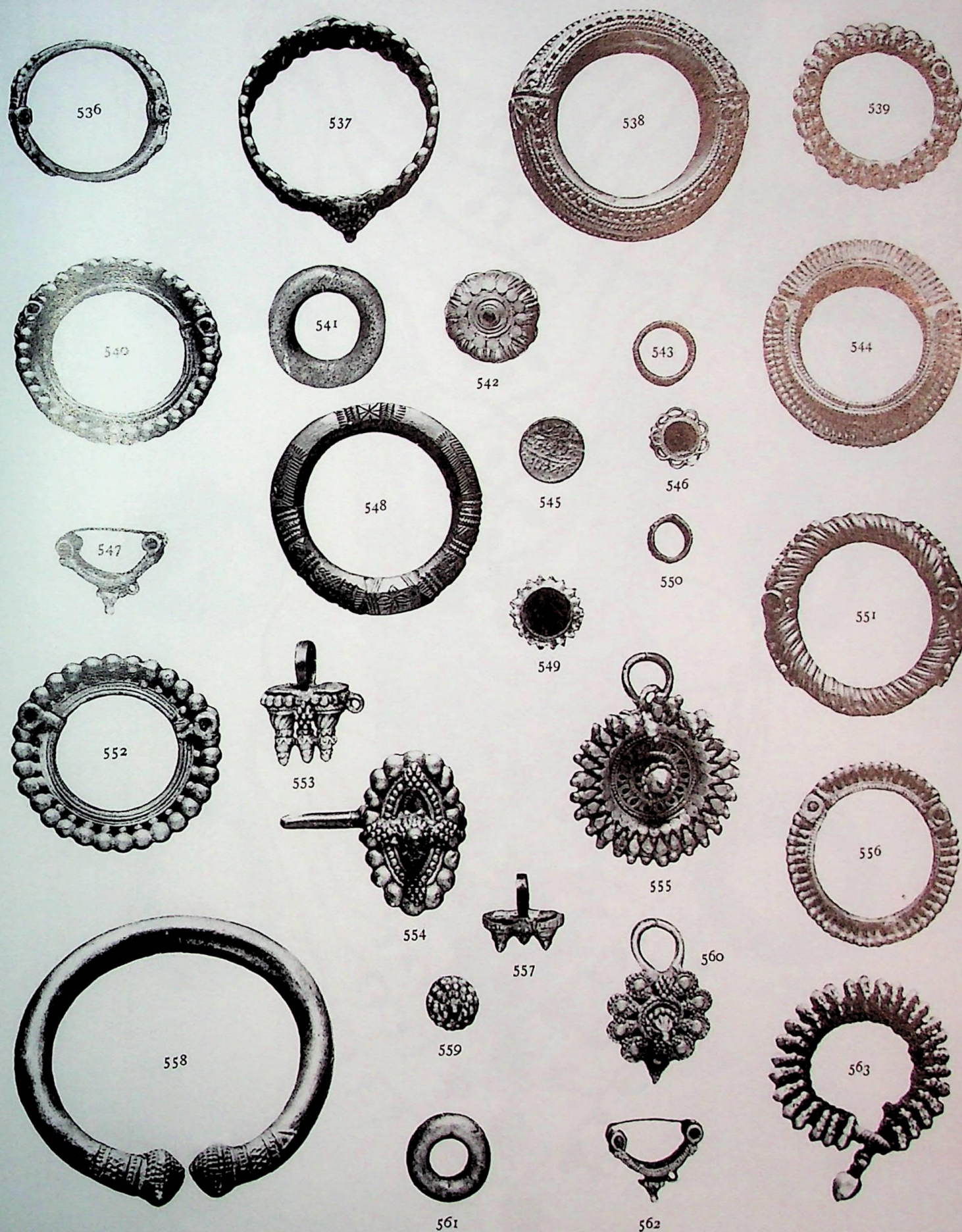
Ad plate 81 - Anklets (1; 3 South India; 2; 6 Rajasthan; 4 Madhya Pradesh; 5 Punjab, Rajasthan); and bracelets (7 Karnataka; 8 Orissa) are specific for peasant communities of distinct areas. Nowadays they are not serving any more as an investment, but are rather kept as a proud treasure of Indian people's heritage.



81.—PEASANT ORNAMENTS. Central Provinces, etc. Anklets, Bangles, and Bracelets of different kinds. 516. Santh. 534. Laung-ke-Santh. 522 and 526. Sankli or Marathi. 532 and 535. Paezeb, or foot ornaments formed by interlocking bars which are threaded together. 524, 531. Drops for threading as a bracelet or necklace. 533. Toe-ring. The remaining figures are Anklets. British Museum.



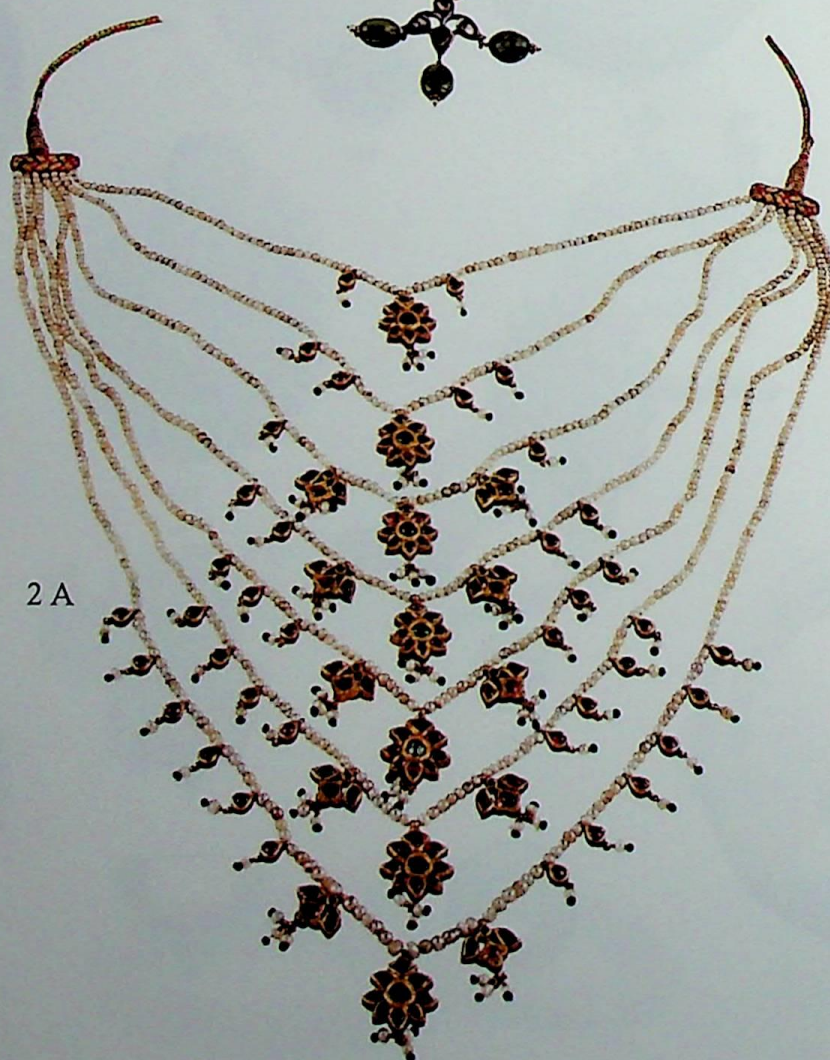
Ad plate 82 - Peasant ornaments, some of them even non-metallic, are still in use and made in the traditional designs which were inherited from the ancestors: bor for the forehead from Rajasthan (1-6); earrings from Rajasthan (7, 8) and Madhya Pradesh (9-11); bead-embroidered textile bracelets from Kutch (12); terracotta bangles (13) and a terracotta pendant (14) from West Bengal; toe rings from Rajasthan (15-17), Madhya Pradesh (18) and Andhra Pradesh (19).



82.—PEASANT ORNAMENTS. Chiefly from or near the Central Provinces. 536-7-8-9, 540-4-8, 551-2-6-8, and 563. Anklets. 541-2-5-6, 553-4-5-7-9, 560-1-2. Toe-rings. 543, 550. Finger Rings. 549. Earring. British Museum.



1 A

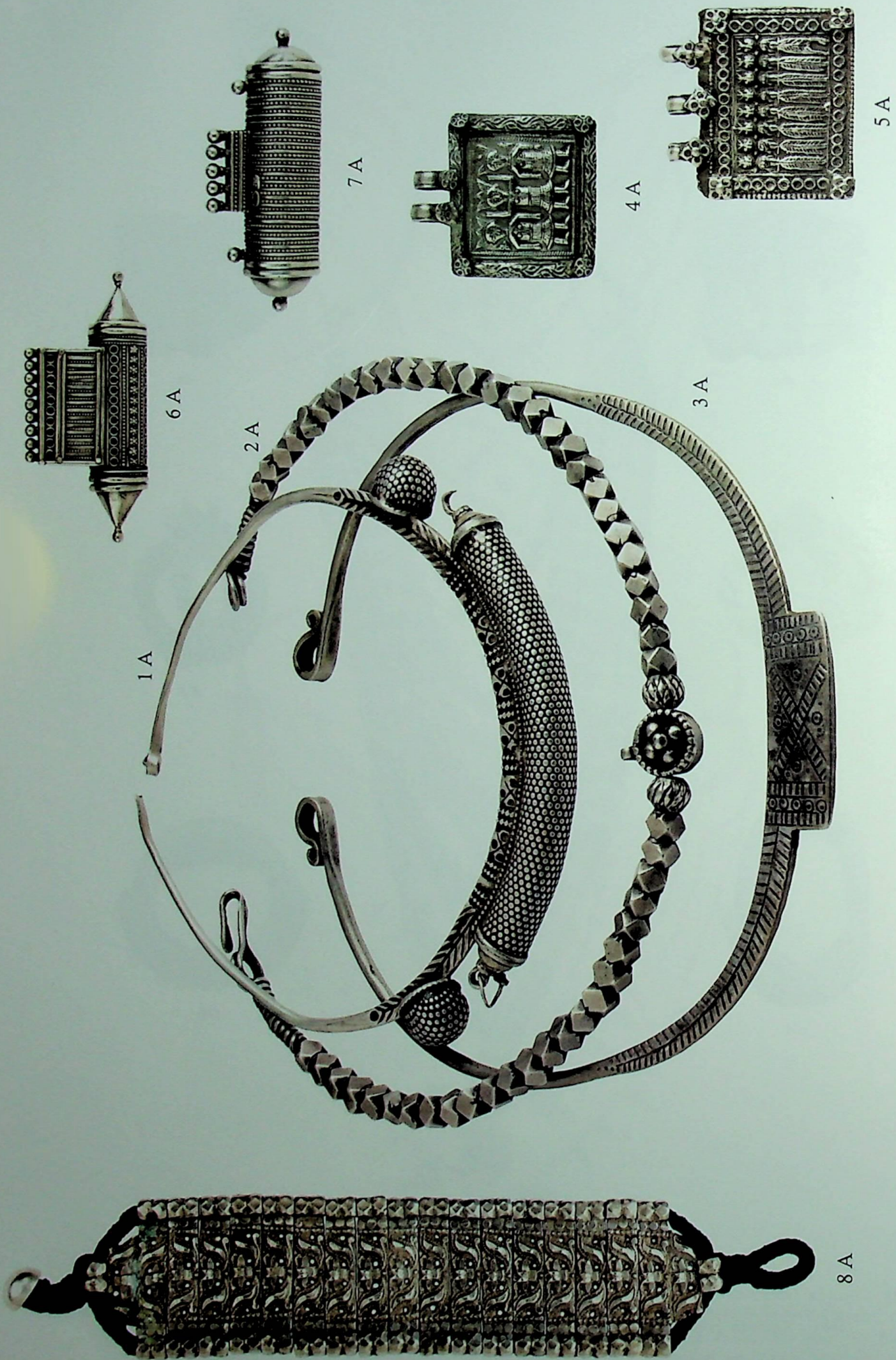


2 A

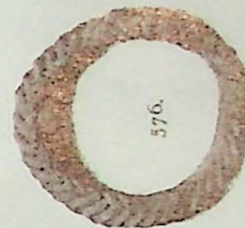
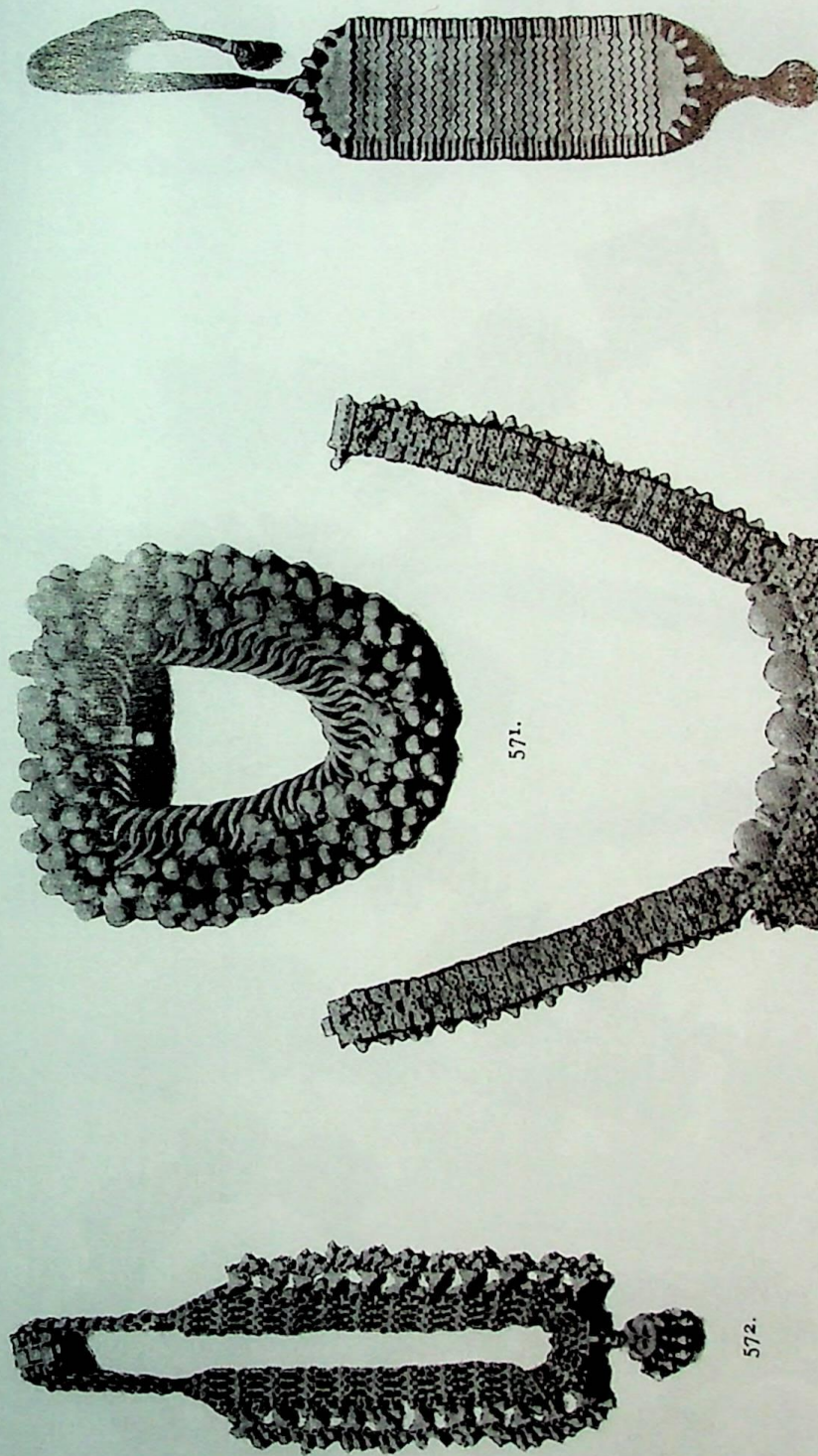
Ad plate 83 - Multi-strand necklaces are well known since Mughal time. The traditional seven strand pearl necklace (*sat lara har*) is repeated in many variations till today. The pendants of each strand may be centre-placed fashionable trefoil diamond leaflets with emerald drops (1) or traditional ruby and emerald gold pendants set in *kundan* style and interspersed at regular intervals (2; compare also pl. 111). The triangular, openwork "samosas" (terminal spacers) of the modernised piece are remarkable.



83.—SILVER JEWELLERY. 564. Back view of 565. 565. Toe rings, united by a band. 566. Pair of Bracelets, Pahunchi, 1883. 567. Pair of Bracelets, Pahunchi. 568. Chain Bangle or Anklet. 569. Anklet. 570. Necklace. Jeypore Exhibition. Kasinath, Jeweller, Jeypore.



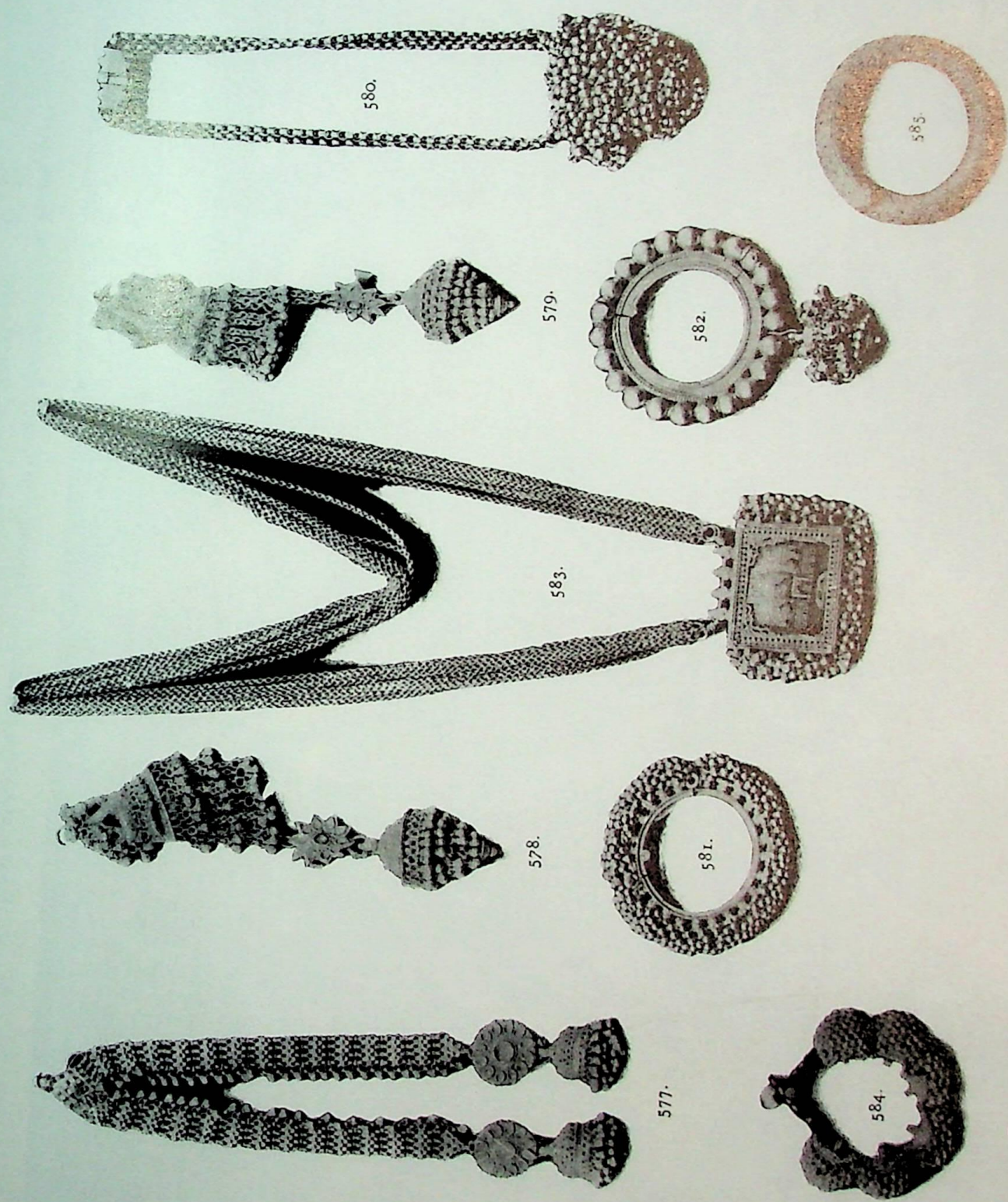
Ad plate 84 - Traditional rural silver ornaments attract present-day customers with their sophisticated simplicity, well expressed by the elegant coolness of silver and reflecting the sober life of a modern society. Tribal torques from Rajasthan (1), Madhya Pradesh (2) and Gujarat (3) could easily be worn with modern city-dress. Amulets (4; 5) or charm boxes (6; 7) on a chain protect and adorn the wearer at the same time. The flexible broad armlet (8) is assembled of rectangular links stamped with a lotus-like design.



84.—SILVER JEWELLERY. 571. Foot Ornament, Paizeb. 572. Necklace with drops. 573. Necklace and Pendant, Jeypore Jail. 574. Arm Ornament, Bazu. 575, 576. Pair of Anklets. Jeypore Exhibition, 1883. Except 573, Kunipach, Jeweller, Jeypore.



Ad plate 85 - "Grape clusters" (*gajredar*) are the choice of many rural silver ornaments, particularly in Rajasthan. The small metal balls are individually fixed by wire to the surface of a bracelet (1) or the *jhumki* of an earring (2). In other bracelets (3; 4) stamped clusters are used for decoration, while the *phul-jhumka* (5; 6) and the necklace with a faded picture of an unidentifiable face (7) hold the ball-pendants loose, attached single or in small groups by wire ringlets. All ornaments are still worn in rural areas.

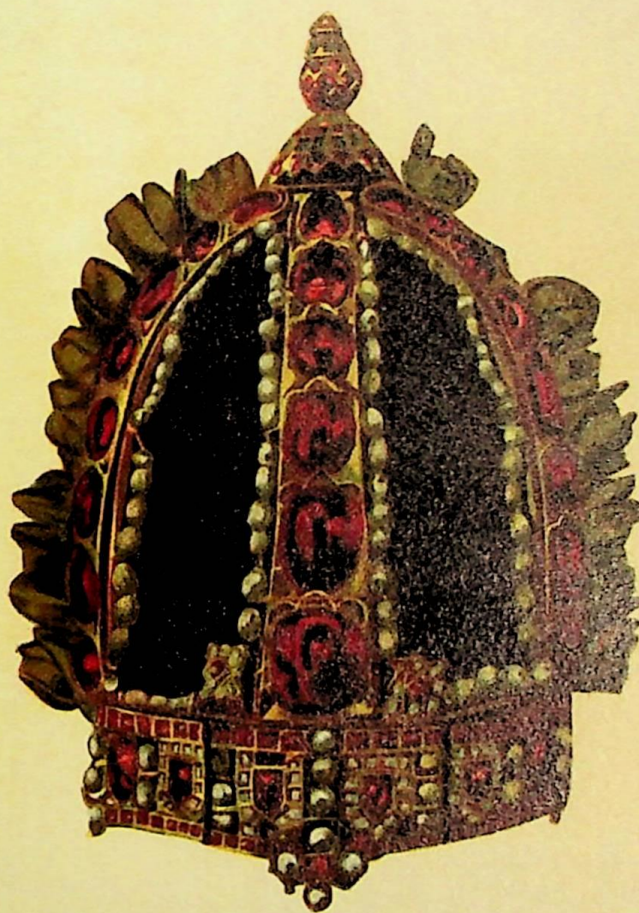


85.—SILVER JEWELLERY. 577. Head Ornaments with Earrings, Phuljhumka. 578, 579. Earrings or Ear Pendants with Phuljhumka. 580. Necklace with pendant of grape-like drops. 581. Bracelet, Gungridar bangri. 582. Bracelet with pendant, Bangri. 583. Necklace and pendant with miniature. 584. Bracelet of balls. 585. Bracelet engraved, Nogi or Nogi. Jeypore Exhibition, 1883. Kasimath, Jeweller, Jeypore.



86.—586. Nayar or Sudra Girls of Travancore. From an oil painting by Romeshwari Naida, Madras (1872).

Presented by H. H. the First Prince of Travancore. I.M. 882-1872.



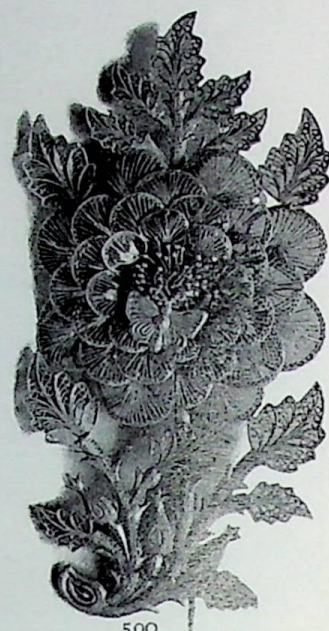
87.—587. Cap for an image, set with gold and gems. From a photograph by Major Cole, R.E.
From Madura Temple, Madras Presidency.



588



589



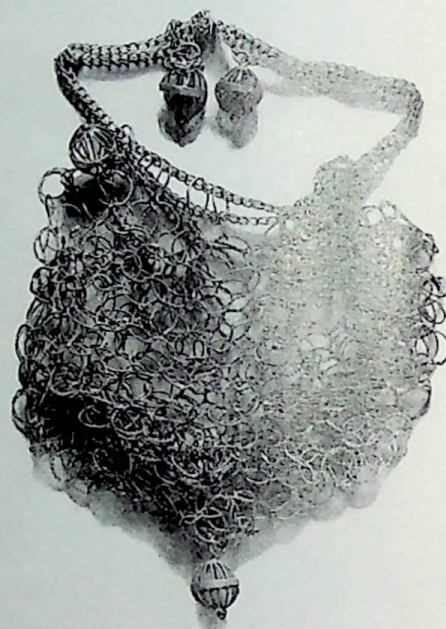
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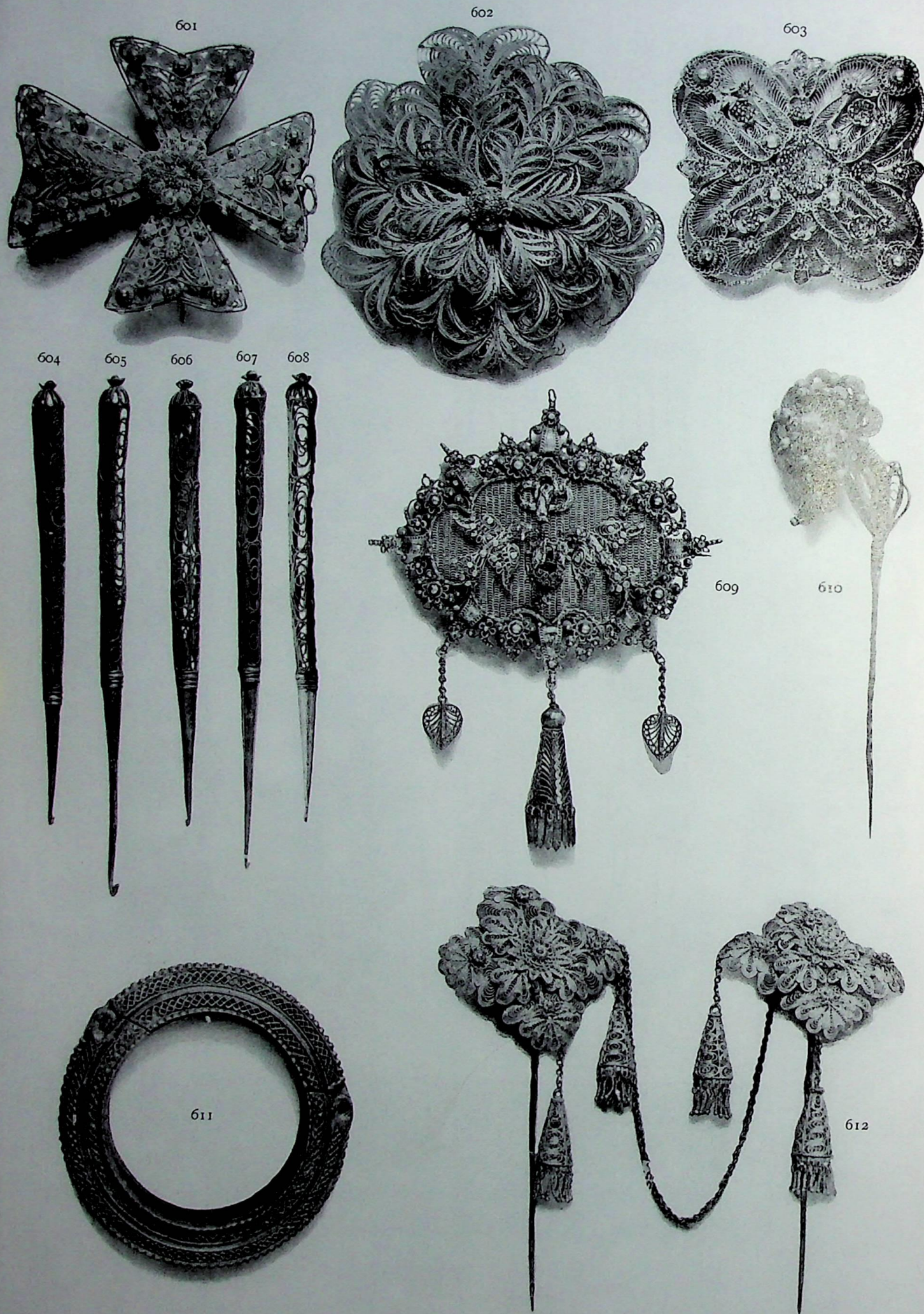
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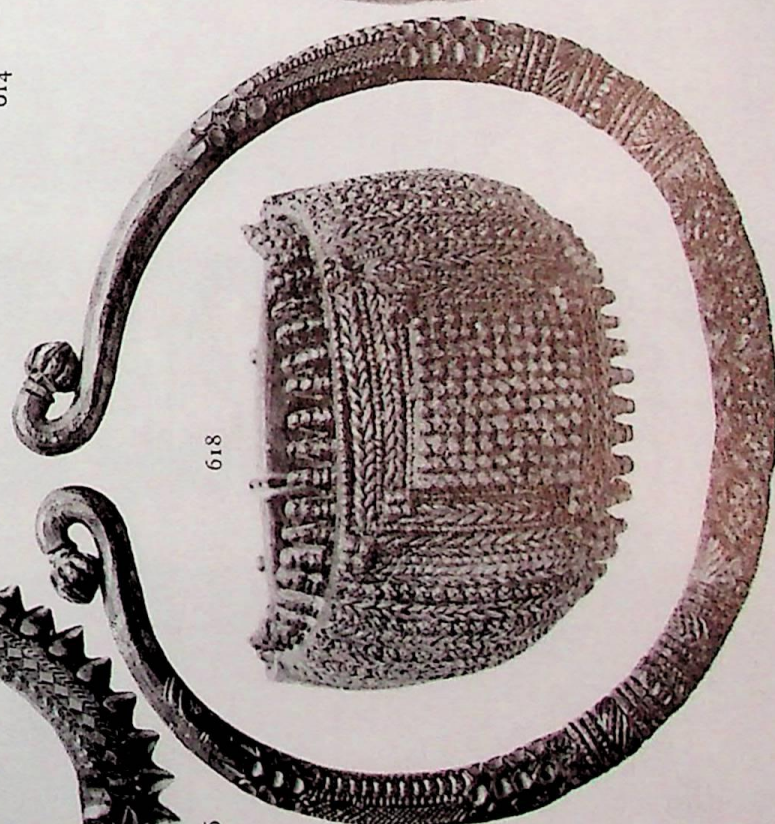
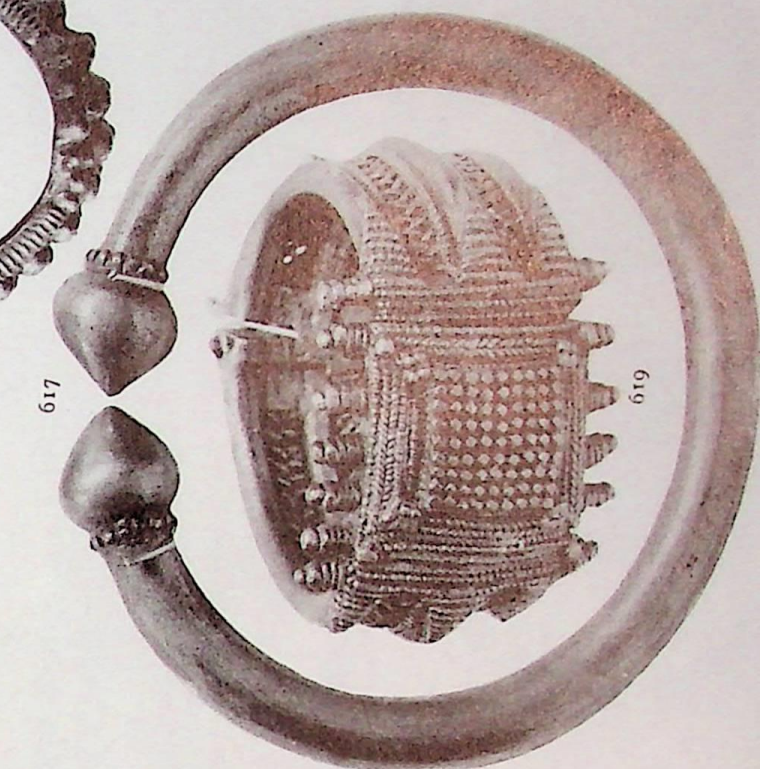
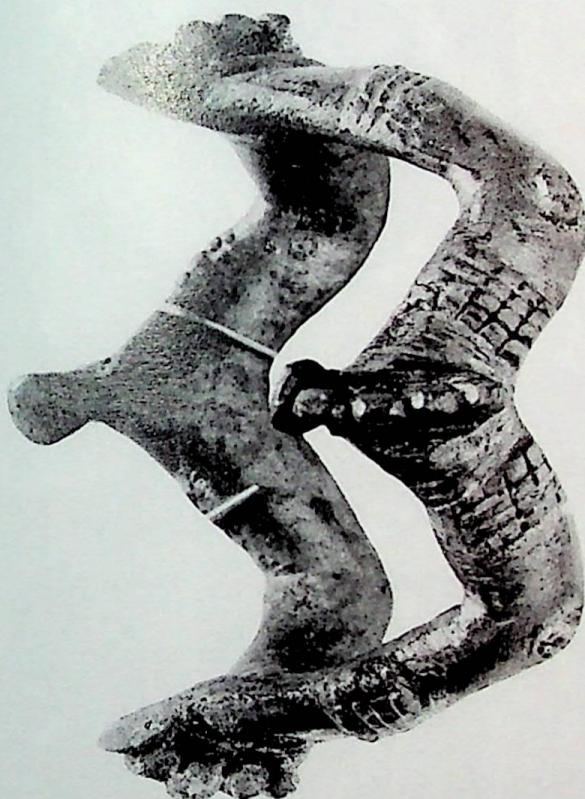
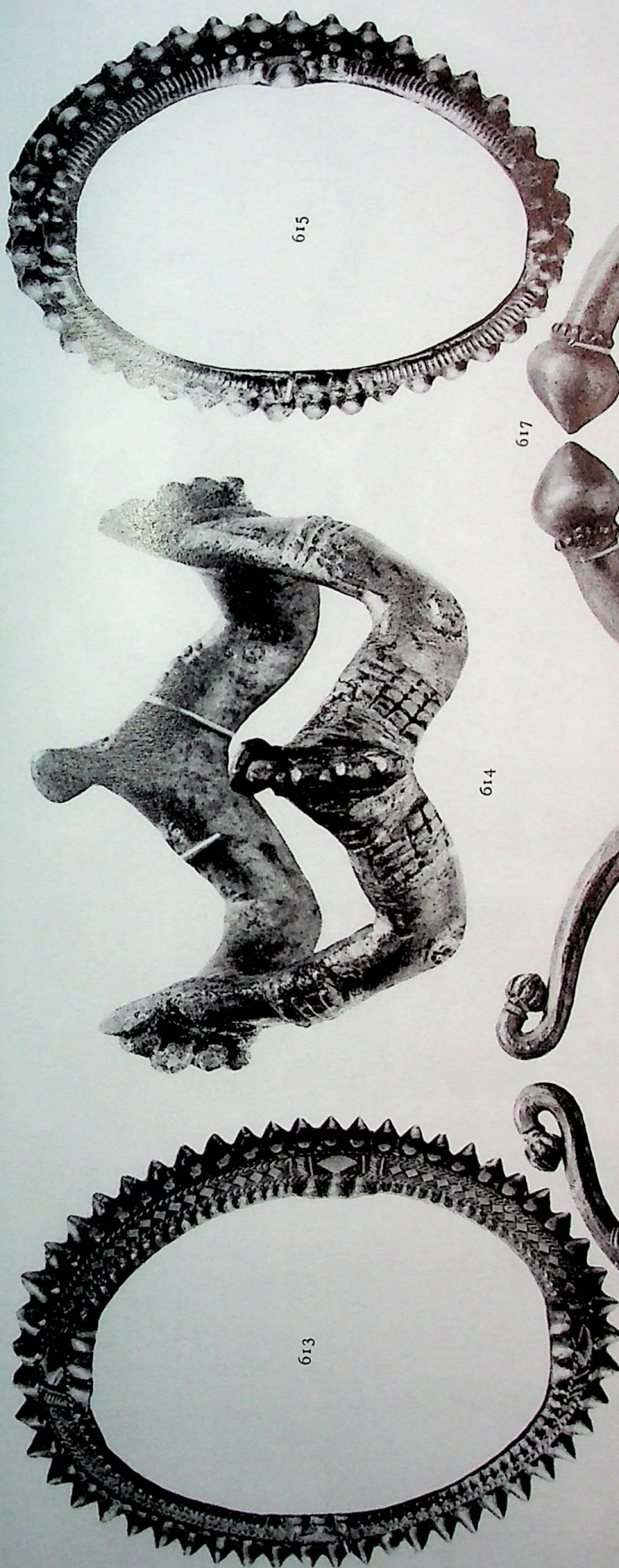
88.—588 to 592. SILVER FILIGREE. 588. Brooch of roses, buds and leaves, with butterfly. Travancore. I.M. 371. 589. Double Brooch; elephant, flowers and tassels. Madras. I.M. 430. 590. Brooch of leaves, roses and butterfly. Travancore. I.M. 367. 591. Bracelet. Madras. I.M. 408. 592. Purse. Madras. I.M. 396. 593. Necklace of chased and embossed balls and pendant. Madras. I.M. 442.



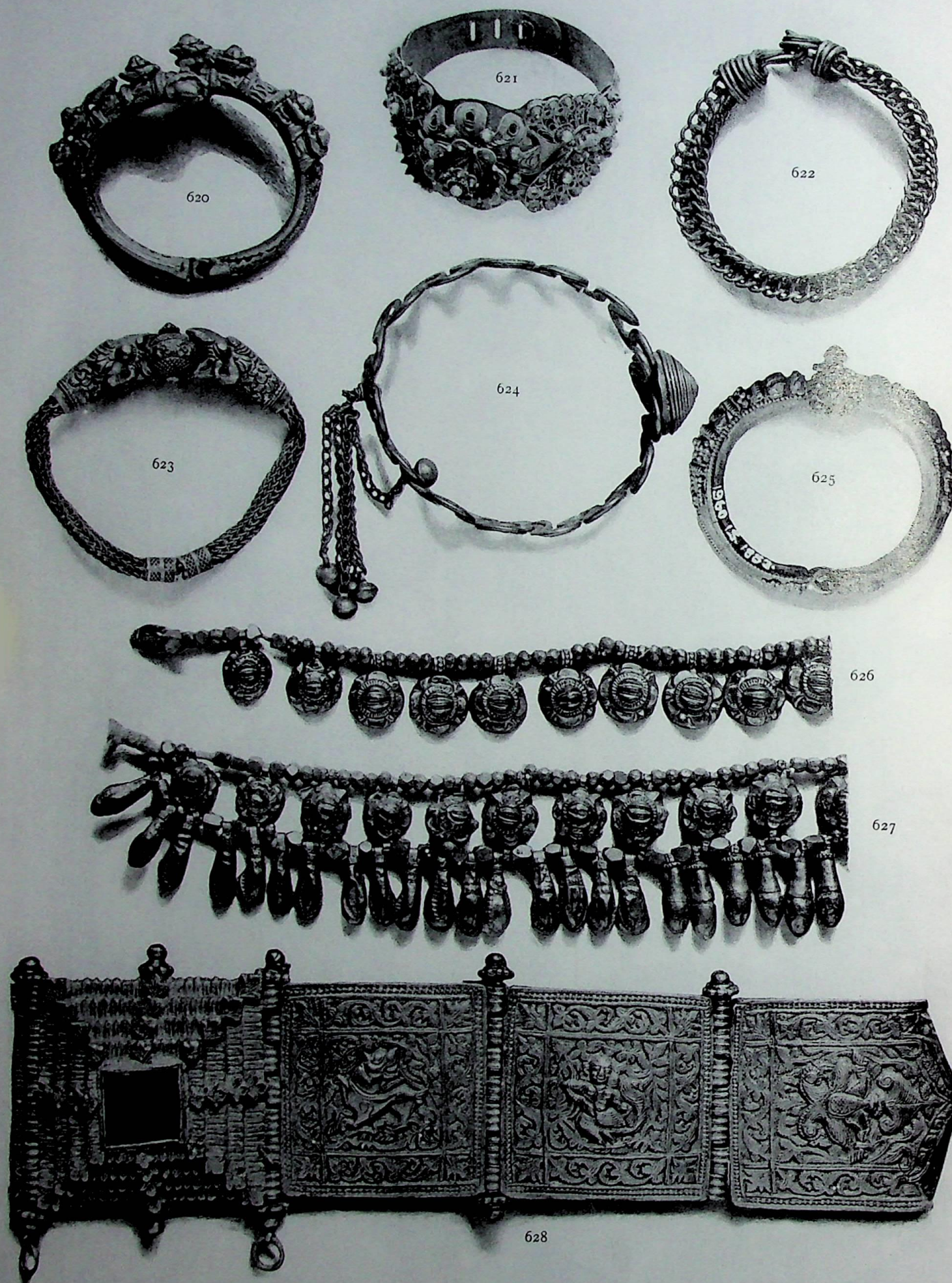
89.—594 to 600. SILVER ORNAMENTS. 594. Bracelet; filigree. Madras. I.M. 405. 595. Bracelet; embossed elephants in frames. Madras. I.M. 465. 596. Bracelet of embossed elephants united by elephants' hair. Madras. I.M. 466. 597. Bracelet similar in form, but different in detail to 596. Madras. I.M. 404. 598. Bracelet of filigree ornaments connected by rosettes. Madras. I.M. 395. 599. Armlet; five rose plaques of filigree, united by two chains. Travancore. I.M. 363. 600. Bangle or Bracelet of plaques embossed with mythological figures. Madras. I.M. 676.



90.—601 to 610 and 612. SILVER FILIGREE. 601. Brooch; Maltese cross edged with elephant hair. Madras. I.M. 404. 602. Brooch; palm-leaf pattern. Travancore. I.M. 369. 603. Brooch; Maltese cross with intersecting leaves. I.M. 365. 604 to 608. Five crochet hooks. I.M. 401. 609. Brooch; figures on a chain ground in frame. Madras. I.M. 391. 610. Hairpin. Madras. I.M. 429. 611. Bracelet; white metal. Mysore. I.M. 865. 612. Pair of Hairpins with tassels, united by a chain. Travancore. I.M. 435.



91.—613 to 615 and 617, WHITE METAL PRASANT ANKLETS, MYSORE. 613. Spike pattern. I.M. 1861. 614. W-shaped. I.M. 1854. 615. I.M. 1867. 616. Carved torque. I.M. 1869. 617. I.M. 1857. 618 and 619. Brass Anklets. Mysore. I.M. 1872 and I.M. B.92.



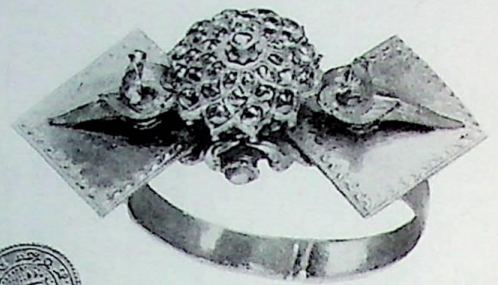
92.—620. Bracelet; silver. Hyderabad, Deccan. I.M. 1958. 621. Bracelet; silver filigree. Madras. I.M. 439. 622, 624, 626, and 627 (Herbert Wright Collection, I.M. Nos. 139, 109, 137 and 627). Peasant Ornaments in Base Metal. 622 and 624. Bracelets. 626 and 627. Necklaces. 623. Bracelet; silver. Madras. I.M. 419. 625. Bracelet; silver. Hyderabad, Deccan. I.M. 1960. 628. Part of Belt; silver; buckle and three plaques, mythological figures and foliage. Hyderabad, Deccan. I.M. 1950.



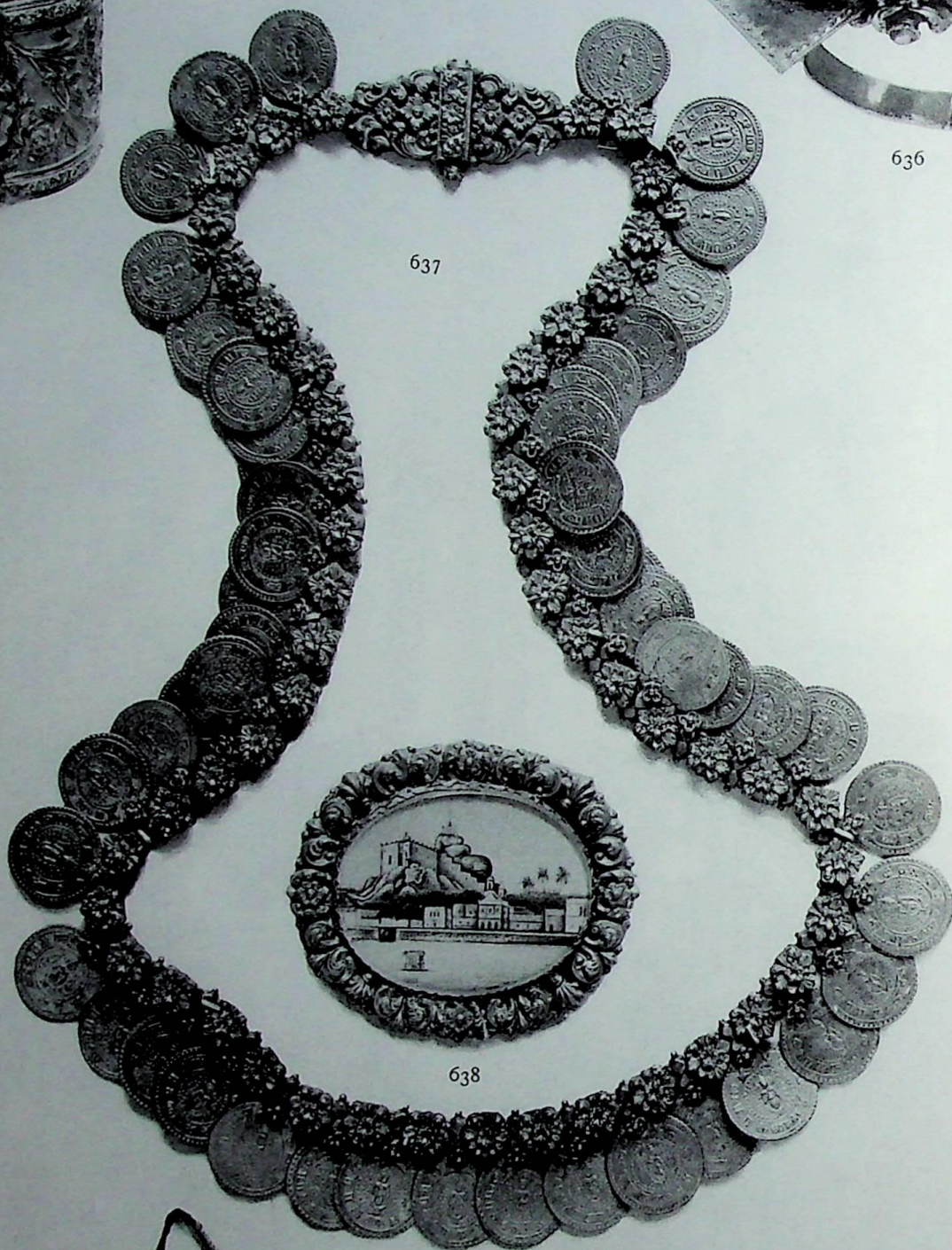
93.—629. Scent-bottle; silver; mango-shaped. Trichinopoly. I.M. 1883. 630. Chatelaine; silver. Madras. I.M. 1872.
 631. Bracelet; silver. Trichinopoly. I.M. 1873. 632. Chatelaine; silver. I.M. 1870. 633. Perfume or Lime Box;
 silver. I.M. 1969. 634. Neck Ornament; gold; pendent boss ornaments and drops. Southern India. I.M. 061 (9917).



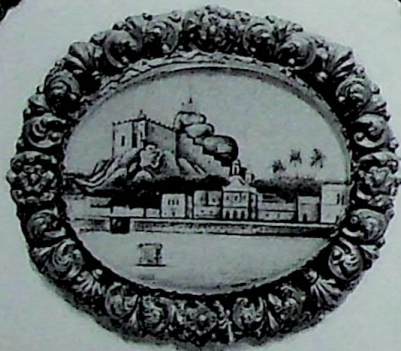
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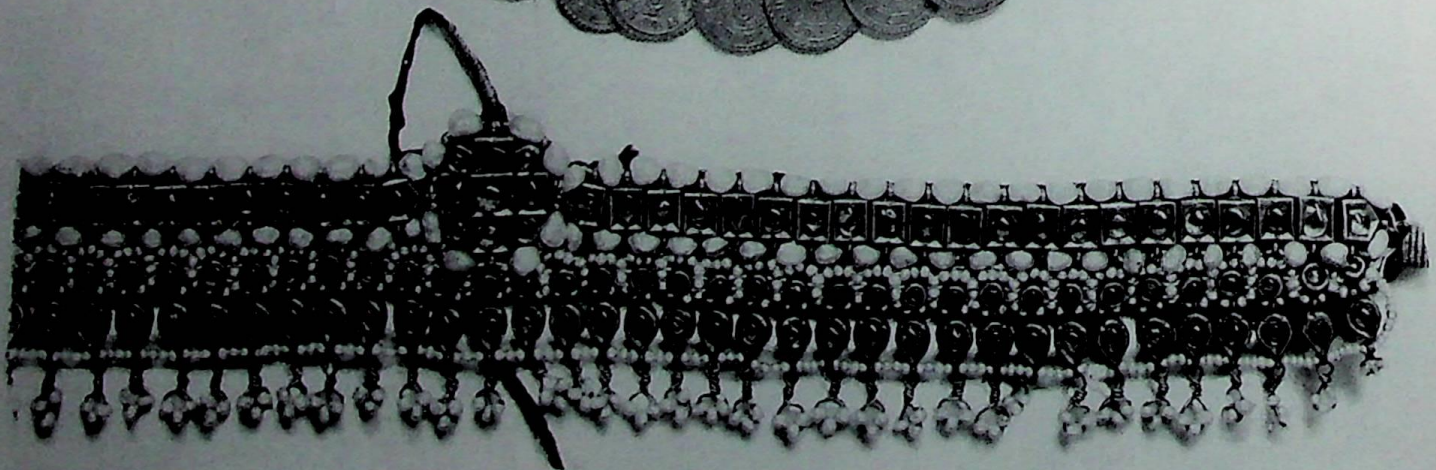
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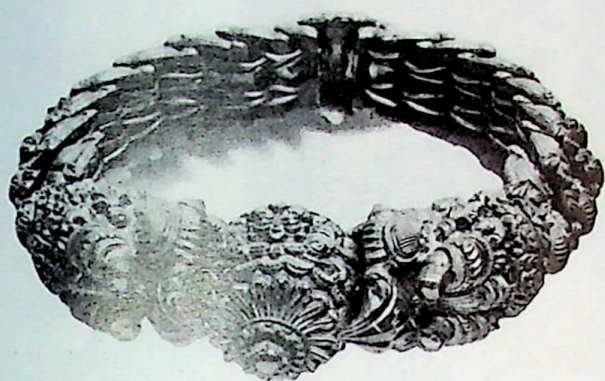


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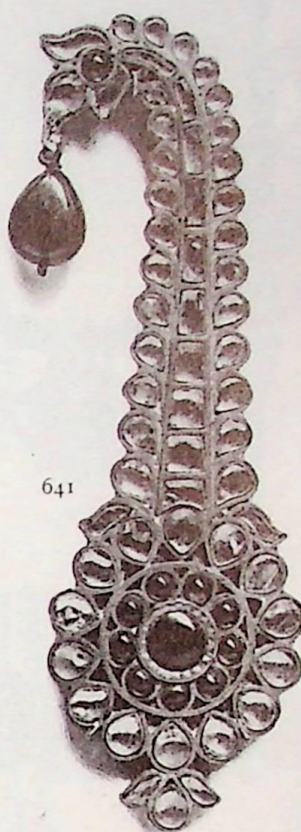


639

94.—635. Bracelet; gold; floriated ornament; chased and burnished. Madras. I.M. 300. 636. Bracelet; gold; two lozenges supporting birds, and a central flower. Cost £12 10s. I.M. 1014. 637. Necklace; gold; formed of rosettes and fifty Pagoda coins. Madras. I.M. 3298. 638. Brooch; miniature set in embossed silver frame. Madras. I.M. 8571. 639. Head Ornament; gold set with gems. Cost £20. Madras. I.M. 42-1893.



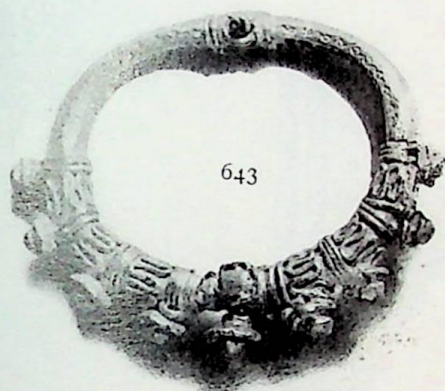
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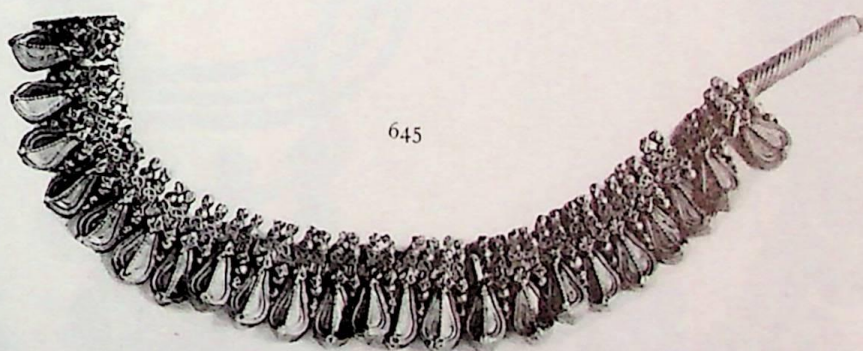
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643



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646

95.—640. Bracelet; gold; embossed and chased, set with five rubies. Madras. I.M. 3291. 641. Turban Ornament; gilt metal set with plate diamonds, etc. Madras. I.M. 8649. 642. Head Ornament, Jada billi; gold set with diamonds, etc. Madras. I.M. 3008 (10297). 643. Bracelet; silver. Hyderabad, Deccan (see No. 625, Plate 92). I.M. 1958. 644. Butterfly Brooch; gold filigree set with turquoises and rubies, with pendant. Madras. I.M. 8661. 645. Head Band; gold. Probably Madras, about 1606. Bought, £10. I.M. 1222-72. 646. Amulet Case; silver. Cost £1 10s. Bangalore. I.M. 1894.



2 P



6 A



3 A



1 P

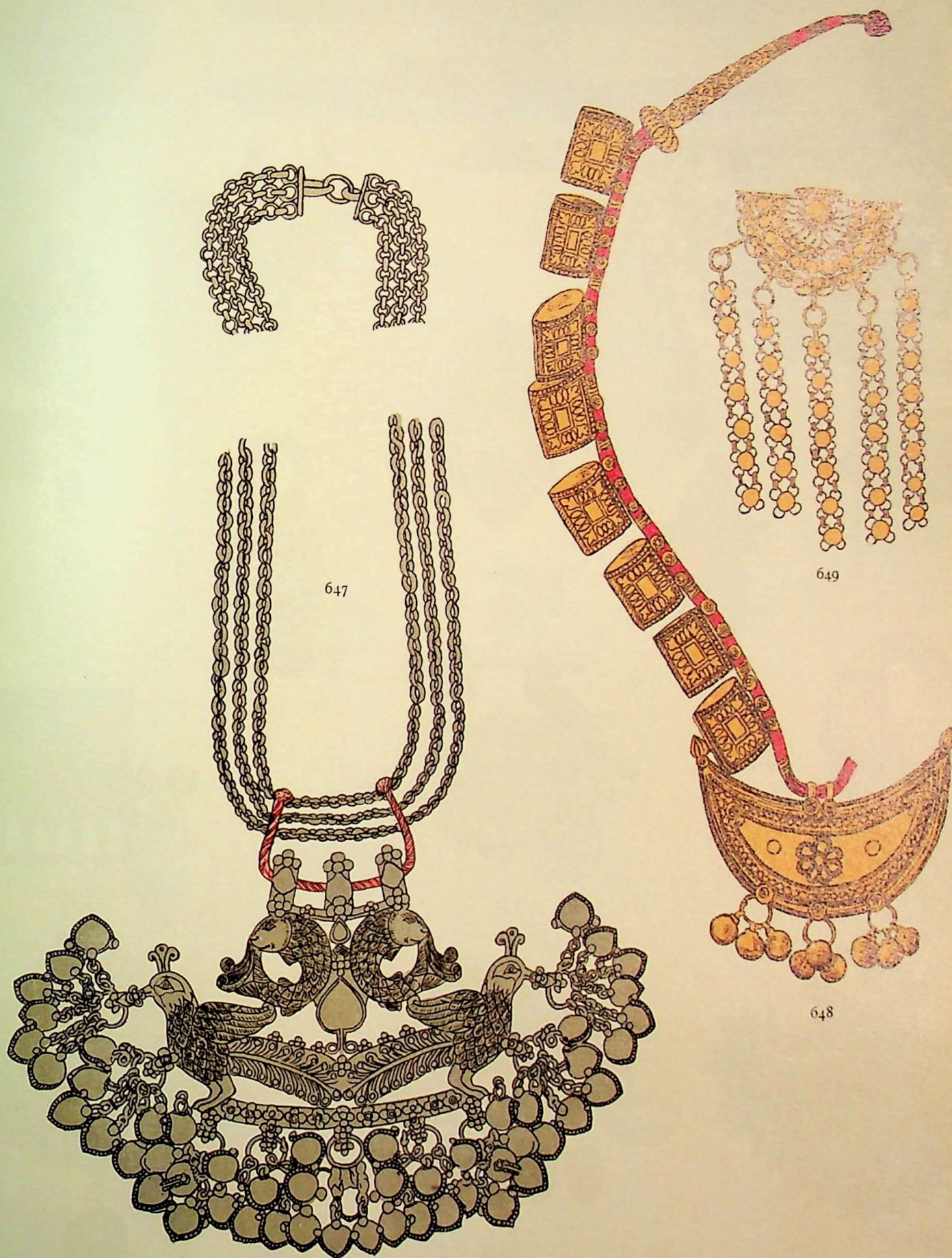


4 P



5 A

Ad plate 96 - Stylized peacocks, *kundan*-set with diamonds, rubies and emeralds, are still a favourite Tamil design for necklaces (1 - 3) worn by brides and dancers. Pendants made in the same technique (4; 5 new) adorn women for general use. The gold necklace, embellished with delicate filigree (6 new) has been designed similar to the Hendley drawing "with crescentic pendant" (648).



96.—647. Necklet; silver; chains supporting a pendant of fish, peacocks, and small ornaments. Madras. From a drawing.
 648. Necklet of amulet cases, with crescentic pendant fastened to a cord of thread; gilt metal. South India. From a drawing.
 649. Part of a Girdle with half of clasp; silver. South India. From a drawing.



13 P



8 P



6 P



4 P



7 P



1 A



12 P



5 P



9 P



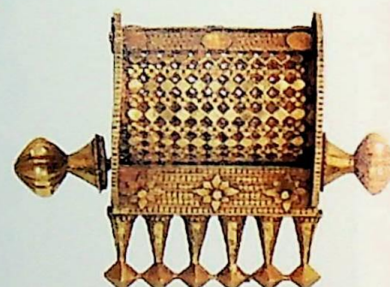
2 P



11 P



3 P



10 P



14 A



16 A



15 S

Ad plate 97 - Gold earrings of South India are small, but very delicate and finely crafted. Their designs remained identical over many generations and look the same as in the time of Hendley. They represent: mythical figures like the *makara* (1 Orissa), *naga* (2 T.N.), *kirtimukha* (3 T.N.) or *hamsa* (4 Karnataka); breast-shaped fertility symbols (5 - 7 Karnataka); a crescent (8 Karnataka); a bell (9 Kerala); an insect's nest (10 T.N.); or they have ingeniously decorated ring-forms (11 T.N.; 12 A.P.; 13 Orissa). Beautiful modern pendants (14; 15 new) and amulet boxes (16 new) are often superb remakes of old models, using the same designs and techniques as over hundred years ago.



650



651



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97.—650. Earring. Vellore. I.M. 976. 651, 652. Bracelets. Masulipatam. I.M. 874. 653. Earring. Vellore. I.M. 905. 654. Head ornament. Bombay. I.M. 963. 655. Head ornament. Puna. I.M. 878. 656. Head ornament. Bangalore. I.M. 893. 657. Head ornament. Bombay. I.M. 985. 658. Earring. Vellore. I.M. 974. 659. Earring. Vellore. I.M. 936. 660. Earring. Sholarpur. I.M. 933. 661. Earring; cobra-shaped. Vellore. I.M. 939. 662. Earring. Vellore. I.M. 975. 663. Pendant. Vellore. I.M. 937. 664. Earring (Mutivi). Vellore. I.M. 943. 665. Earring; worn by Pariahs in Vellore. I.M. 942. 666. Pendant. Lahore. I.M. 908. 667, 668. Rings. Vellore. I.M. 979. 669. Earring. Bangalore. I.M. 962.



5 A



7 P



8 P



10 S



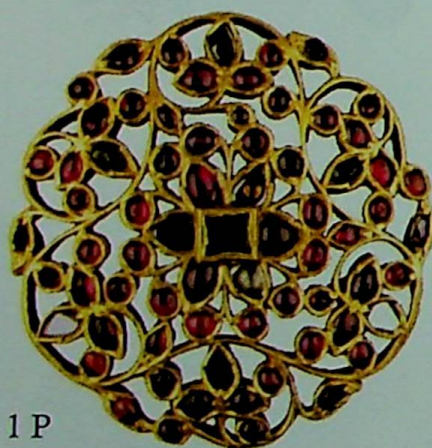
6 A



4 A



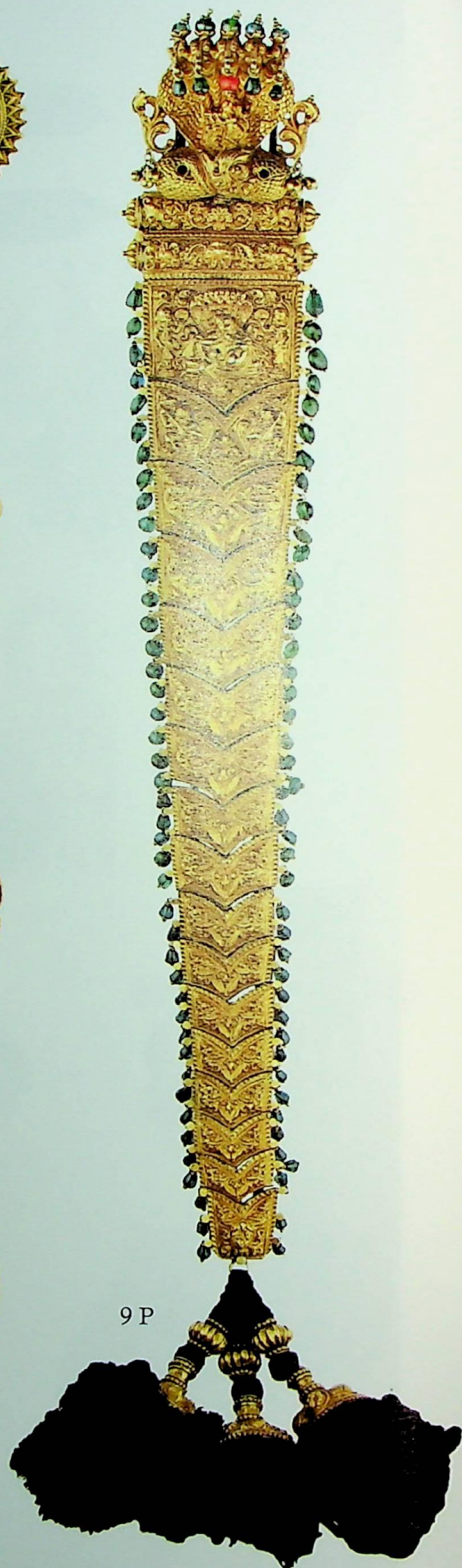
3 P



1 P

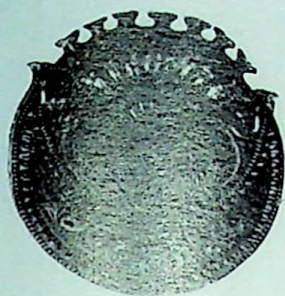


2 P

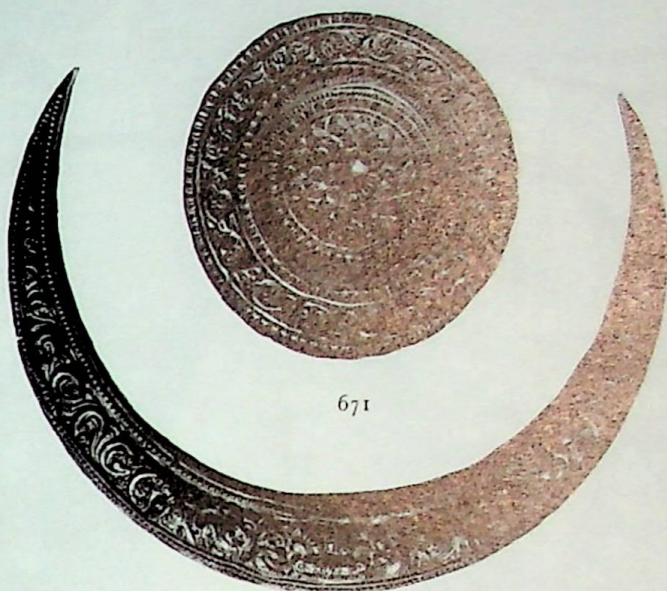


9 P

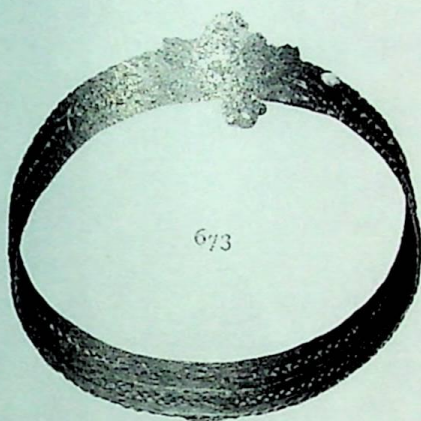
Ad plate 98 - Head ornaments of chased gold or *kundan*-set precious stones are still a traditional adornment for brides and dancers in Tamil Nadu. Gem-studded *rakodi* (1 - 3) and embossed gold *jadenagara* (4; 5) with mythological figures are now also adapted as pendants, to be usable for general occasions as well. Sometimes, both forms are seen combined (6 new). Several of the die-stamped gilded silver *jadaibillai* (7; 8) are screwed into the hair braid or bun by a copper wire spiral at the back. The striking full-braid ornament *jadai-nagam* (9) shows Krishna on a five-headed cobra playing the flute, and below as a baby with celestial attendants and musicians, followed by finely embossed links with emerald drops, symbolising the scales of a cobra. The ornament is hardly seen now. The bracelet with ruby-studded plate (10) is made of three braided gold wire strings.



670



671

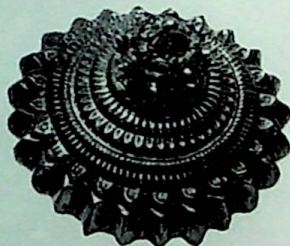


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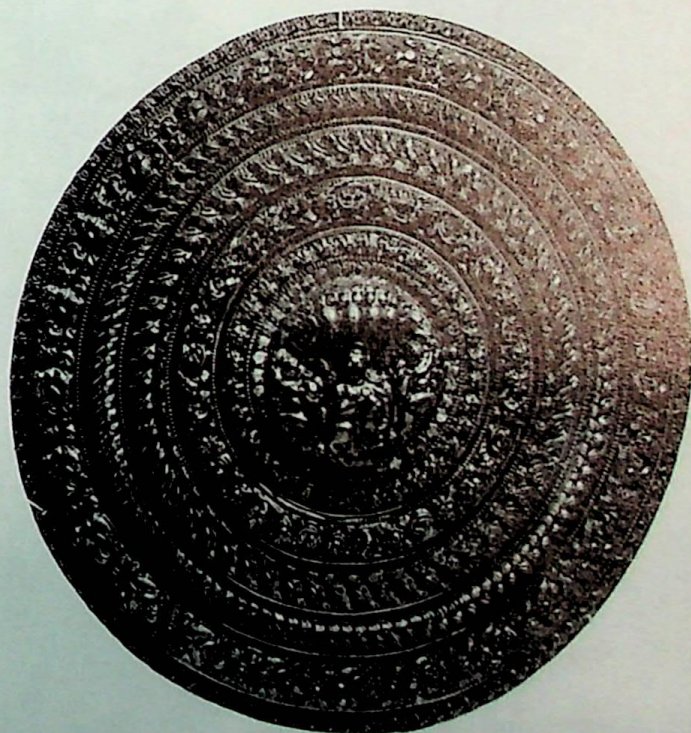


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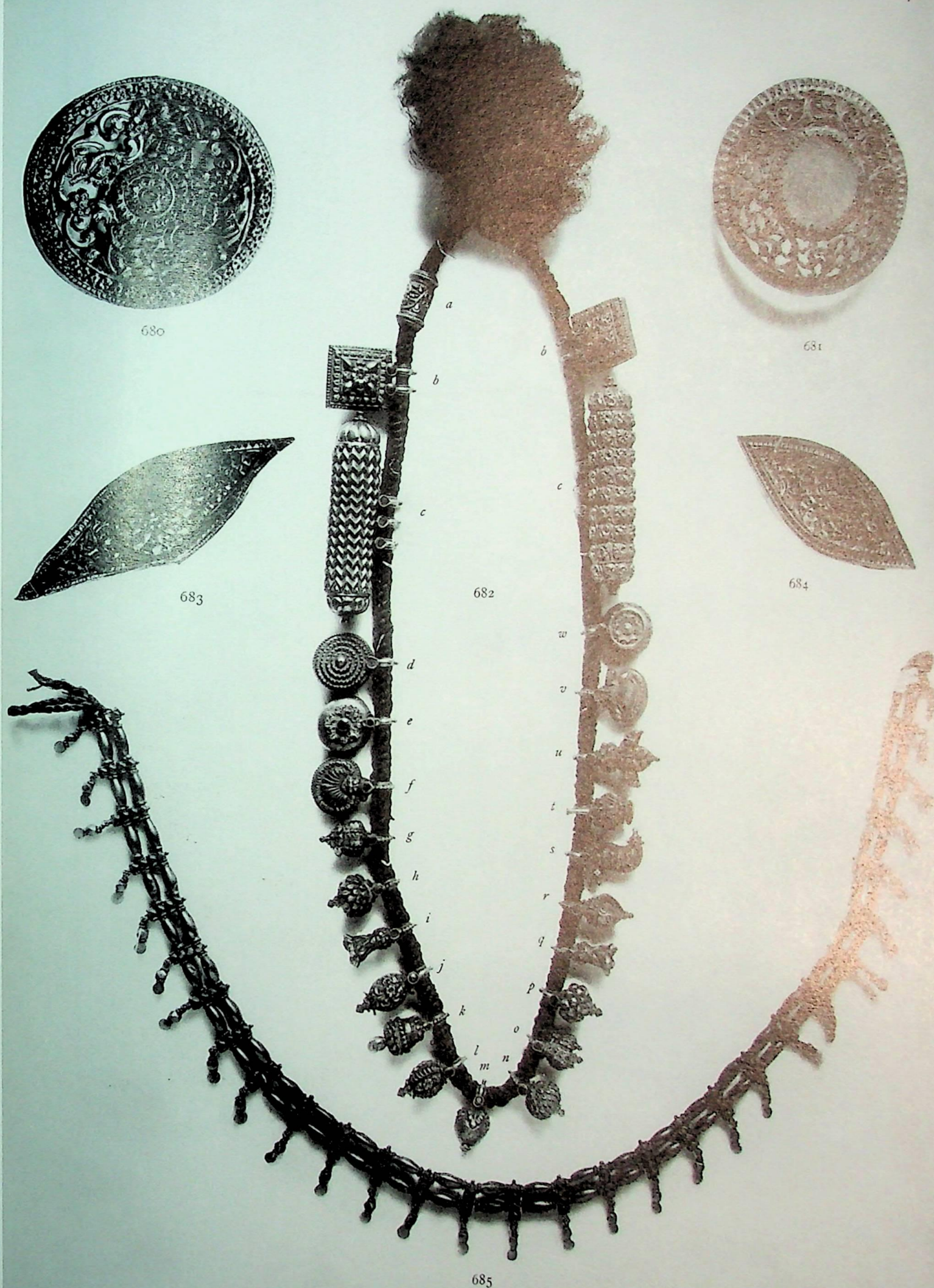


679

98.—670. Head ornament. Puna. I.M. 876. 671. Head ornament. Puna. I.M. 877. 672. Head ornament; crescent-shaped. Vellore. I.M. 940. 673. Bracelet; silver-gilt. Masulipatam. I.M. 873. 674. Head ornament. Hyderabad, Deccan. I.M. 951. 675. Head ornament for hair plait. Bangalore. I.M. 863. 676. Head ornament. Puna. I.M. 930. 677. Head ornament; Sisphul. Bangalore. I.M. 861. 678. Ring. Vellore. I.M. 941. 679. Pendant. Puna. I.M. 935.



Ad plate 99 - *Thali* marriage necklaces are still common in South India and Maharashtra. The central pendant here shows a lotus with a Vishnu head (1), the small die-stamped pendants are mainly mythological and religious symbols like cobra, *kirtimukha*, fish, conch, tiger claw amulet and double eagle. All these are auspicious emblems for a happy married life. Gem studded *rakodi* (2; 3) of Tamil Nadu often show the mythological *hamsa*; *jadenagara* are embossed with Krishna (4; 5) or Vishnu (6). They are reserved for special occasions now, or they are adapted and used as pendants (see also pl. 98).



99.—680. Head ornament. Bangalore. I.M. 860. 681. Head ornament. Bangalore. I.M. 862. 682. Necklace, Thali. Madura. I.M. 869. 683. Head ornament; shuttle-shaped. Puna. I.M. 880. 684. Head ornament; shuttle-shaped. Puna. I.M. 879. 685. Necklace. Vellore. I.M. 981.



100.—686. A high-caste Hindu lady (Bengali) worshipping Krishna.
From a picture in the British Museum.

690

691



692

101.—687 to 689. Three ivory Turban or Pagri Lifters; Bartana. From the collection of H.H. the Maharana of Udaipur. Lent to the Jaipur Exhibition, 1882. 690 to 692. Three Hairpins; Burmalo. From the Jaipur Museum.

No. 116



693

No. 115 A.



694

No. 109



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No. 118



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No. 119



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No. 120



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No. 121



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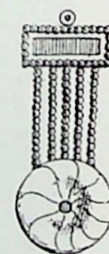
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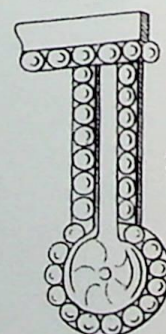
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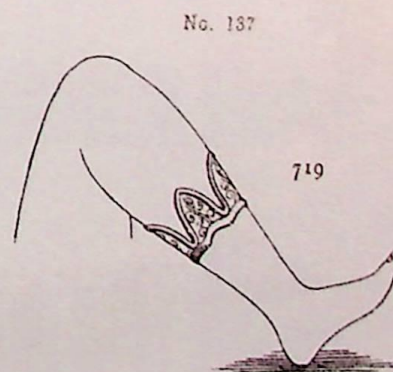
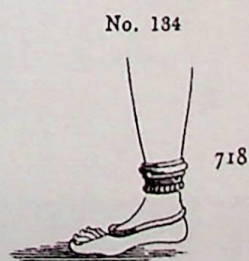
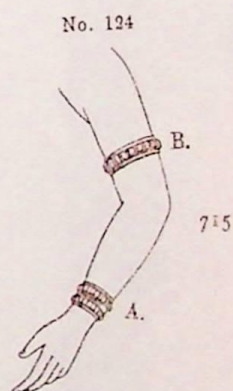
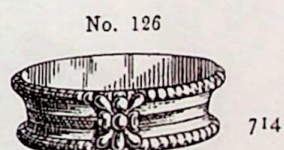
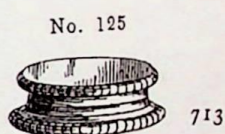
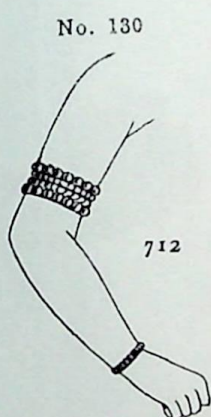
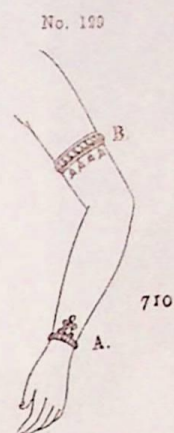
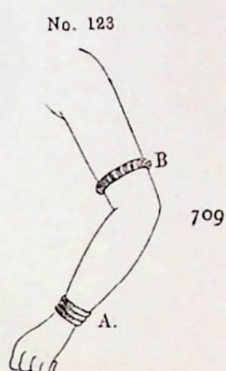
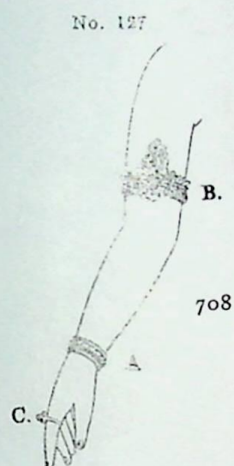
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No. 106



701

102.—693 to 703. Reproductions from the works on the Indo-Aryans and the "Antiquities of Orissa," by Rajendralala Mitra. The originals were taken from the carvings on the temples in Orissa. Copied by permission of the Secretary of State for India.



103.—704 to 719. Reproductions from carvings in the temples of Orissa. Copied from the works of Rajendralala Mitra, by permission of the Secretary of State for India.



10 A (front)



1 S



5 A



10 A (back)



3 A



9 S



2 A



6 S



7 S



4 A



8 P



11 S

Ad plate 104 - A collection of recently produced jewellery shows the inspiration by old designs. Sometimes old ornaments are even reused in new combinations, like in a necklace (1) composed of the heads of Tamil ear studs and a *rakodi*. Gem-set jewellery is still preferred for special occasions. Favoured colours are white, red and green, as seen in the necklace (2), pendants (3; 4; 5) and some rings (6; 7). Other rings use meticulously sculpted gold for a Shiva on Nandi (8) or for encasing the stones (9). The traditional set of auspicious *nava-ratna* stones, representing the Indian planetary system, is attractively arranged in a pendant (10 front) with enamelled back (10 back). Rosette pattern armlets, copied from old prototypes, vary the colour combination using coral and turquoise set in gold (11).



104.—720. Ring; gold, set with large sapphire; Bengal. I.M. 3228. 721. Ring; gold; red and green enamel with large emerald. Bengal. I.M. 3227. 722. Ring; gold and enamel with pale ruby. Bengal. I.M. 3229. 723. Ring; gold, mounted with a sapphire in the form of a lion. Bengal. I.M. 3229. 724. Ring; gold wire with heart-shaped bezel. Bengal. I.M. 3092. 725. Necklace; gold, with polished gems in three rows. Bengal. I.M. 197. 726. Armlet; Bengal. I.M. 3273. 727. Necklace of gold wire, from which hang gems; in the centre is a crescentic gold ornament set with diamonds and garnets. Bengal. I.M. 3187. 728. Bracelet; plate diamonds set in gold. I.M. 3207. 729. Bracelet; plate diamonds set in gold. Bengal. I.M. 3192.



2 S



4 S



3 S



5 P



1 P



6 P



8 P

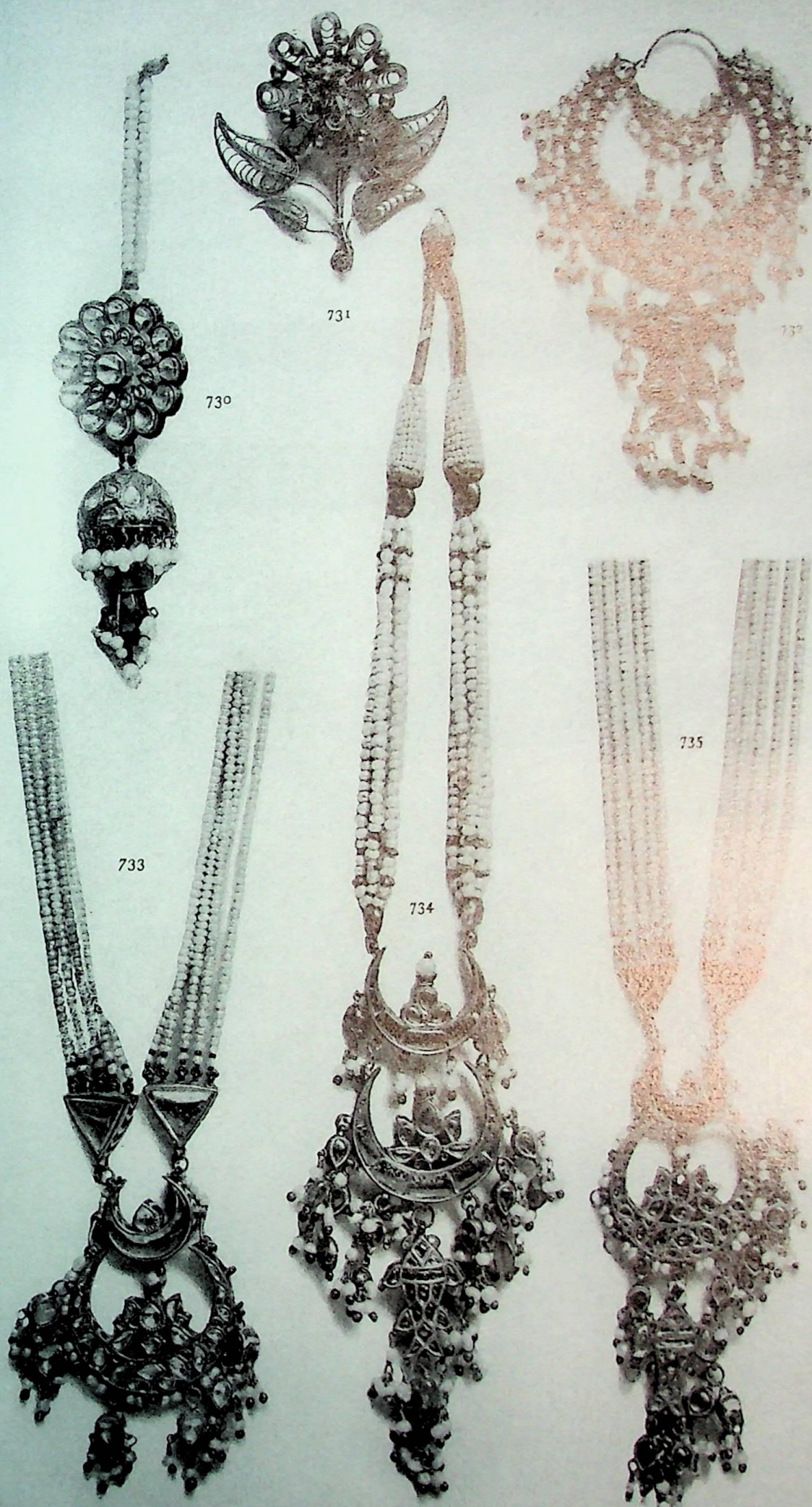


7 P

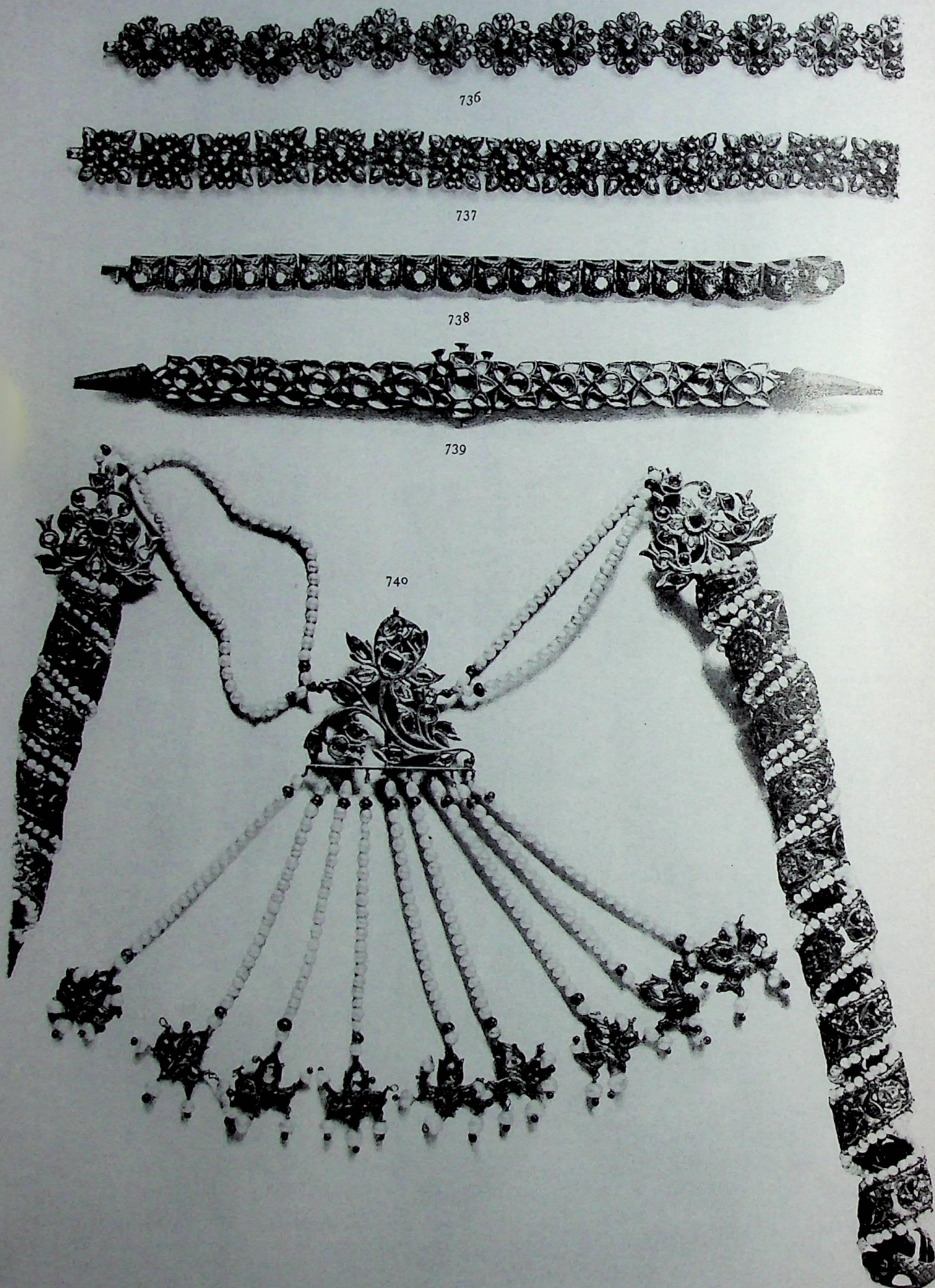


9 P

Ad plate 105 - Many precious gem-studded ornaments of the Hendley time continue into our time. More than that, they are also still imitated by rural inexpensive designs. The material is the only difference between the jewellery of rich and poor, the designs and forms are very similar and fructify each other, as the old double-crescent earrings (1) living on in numerous variations till today (2 - 4 new). The auspicious fish-pendant of a North Indian earring with diamonds, pearls and enamel (5) is imitated in detail by a common rural ear ornament with colourful glass inlay (6). Diamond-set gold *karnphul jhumka* (see ad pl. 32-4P) are imitated by silver types (7 - 9) with shining foil-backed glass inlay.



105.—730. Ear Ornament, Karanphul and Jhumka; gold and gems. Bengal. I.M. 180. 731. Brooch; silver filigree, Cuttack (?). I.M. 398. 732. Earring, Kamballah, crescent and fish ornament; gold and diamonds, with pearl and bead drops. Bengal. I.M. 3208. 733. Necklace; two crescents and pendants; gold, set with gems, supported by pearl chains. Bengal. I.M. 3272. 734. Necklace of two crescents and drops; a fish set with gems attached to chains of pearls. Bengal. I.M. 3177. 735. Necklace of two crescents, a fish and drops set with gems, attached to pearl chains. Bengal. I.M. 0306.



106.—736. Necklace; gold filigree rosettes. Calcutta. I.M. 270. 737. Necklace; gold filigree and cut ornament. Calcutta. I.M. 3248. 738. Bracelet; cut diamonds set in a gold chain of arch-shaped links. Calcutta. I.M. 146 (9696). 739. Armlet; gold, set with plate diamonds. Bengal. I.M. 8662. 740. Neck Ornament; floriated scroll ornament with pendent pearl chains ending in pendants of rubies, pearls and diamonds; on each side are two spiral ornaments set with gems and ending in a serpent's head. Bengal. I.M. 3209.



107.—741. Massive Anklet of white metal. Behar. I.M. 96. 742. Necklace of diamonds with pearl borders and central ornament set with rubies. Bengal. I.M. 3190. 743. Waist-belt; chains of gold filigree and balls with open-work clasp. Calcutta. I.M. 3263. 744. Necklace of strings of pearls and rubies, with gold pendant set with gems and a large pearl drop. Bengal. I.M. 3236. 745. Part of Necklace of large pearls, emeralds and rubies. Bengal. I.M. 3206.



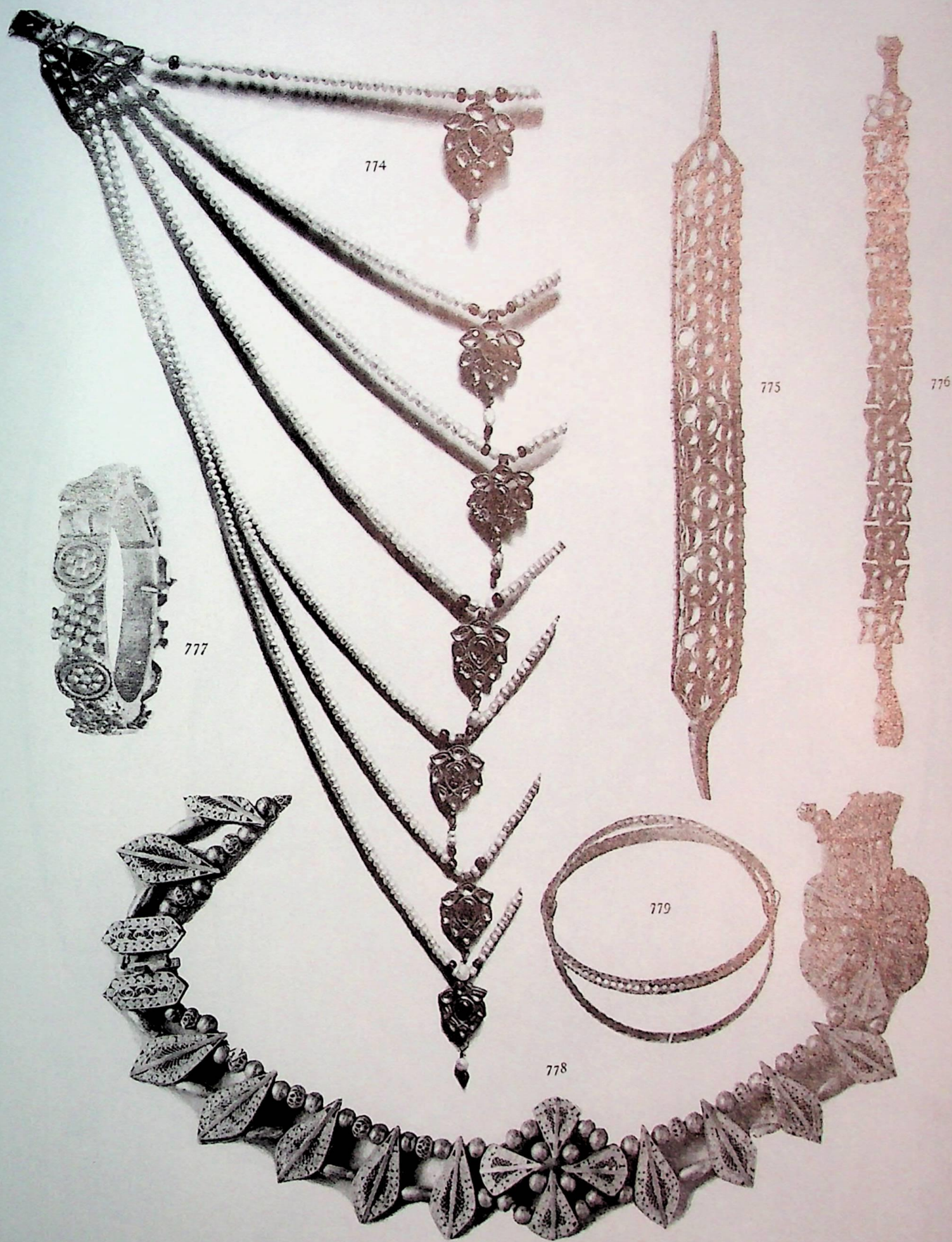
108.—746. Forehead Ornament, Tika; gold, set with imitation ruby and plate diamonds. Bengal. I.M. 3196. 747. Ear-drop, crescent-shaped, gold open-work with cut bosses. Calcutta. I.M. 3249. 748. Bangle: gold enamel set with diamonds. I.M. 3258. 749. Ear-drop; gold rosettes, filigree pendants and open-work. Calcutta. I.M. 3179. 750. Earring with pendants of diamonds set in gold, pearls and blue beads. Bengal. I.M. 3252. 751. Bracelet of gold wire with five diaper ornaments of filigree and cut gold. Cuttack. I.M. 3269. 752. Bracelet; three rows of gold beads strung on blue thread. Bengal. I.M. 3240. 753. Brooch; silver filigree, bird-shaped. Cuttack. I.M. 3436. 754. Bracelet of silver, with interlocking bars. Bengal. I.M. 1044. 755. Bracelet; silver set with diamonds. Bengal. I.M. 3243. 756. Anklet; rosettes of gold, with diamonds alternating with caskets of gold set with gems. Calcutta. I.M. 3182. 757. Brooch, butterfly-shaped; filigree and cut gold. Calcutta. I.M. 3271. 758. Bracelets; silver. Gaya. I.M. 3261.



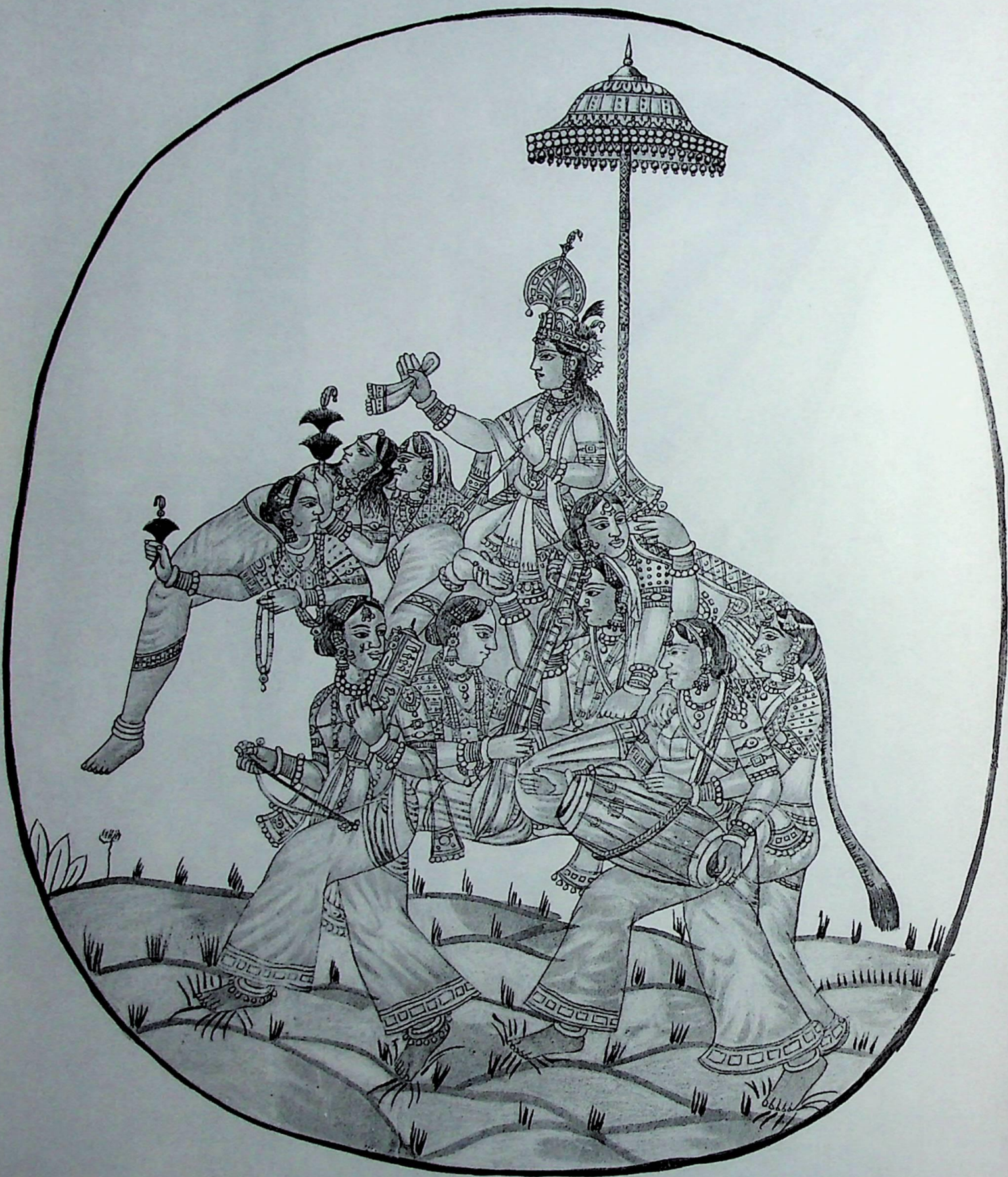
109.—759. Necklace of four rows of linked rosettes of filigree and chased gold. I.M. 8299. 760. Hair-pins; silver filigree. Cuttack. I.M. 3425. 761. Girdle (part of); silver filigree. Cuttack. I.M. 3349. 762. Toe-ring; gold. Bengal. I.M. 2970. 763. Forehead Ornament, Tika; silver set with gems. Bengal. I.M. 3204. 764. Earring; gold filigree with ball pendants. Bengal. I.M. 3250. 765. Forehead Ornament, Tika; gold set with diamonds, rubies, and emeralds, with pendent pearls. Bengal. I.M. 3195. 766. Comb, Naukatten; silver set with nine stones. Nepal. I.M. 3031. 767. Fish-shaped Ornament of gold filigree and cut ornament. Bengal (?). I.M. 3247. 768. Part of Arm Ornament; gold filigree and cut ornament. Calcutta. I.M. 3140.



110.—769. Hair-pins, with chain pendant; silver filigree. Cuttack. I.M. 997. 770. Hair-pins, with ball pendants and chain. Cuttack. I.M. 3434. 771. Bracelet of silver balls covered with filigree rosettes. Cuttack. I.M. 3421. 772. Breast Ornament; silver filigree. Cuttack. I.M. 998. 773. Anklet; white metal. Sarun. I.M. 1868.



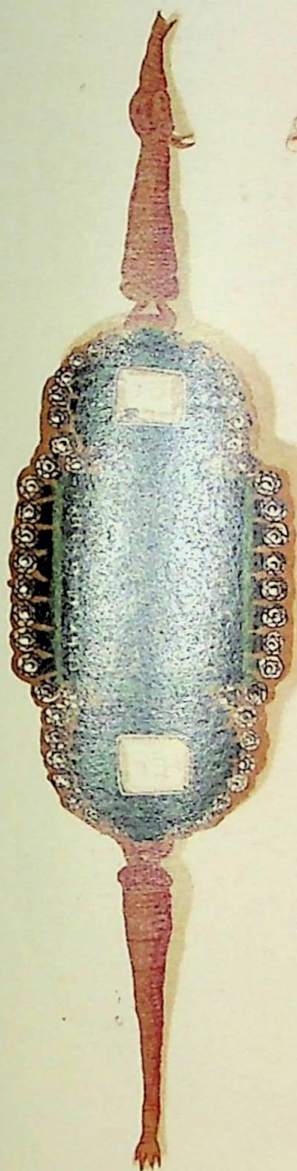
III.—774. Part of Necklace of seven rows of pearls with gold pendants set with diamonds. Bengal. I.M. 3214. 775. Armlet of gold rosettes set with plate diamonds. Bengal. I.M. 3219. 776. Bracelet of leaf-shaped ornaments of gold set with plate diamonds. Bengal. I.M. 3200. 777. Bracelet of white metal. Gaya. I.M. 1045. 778. Necklace of silver filigree leaves connected by beads and balls. Cuttack. I.M. 3377. 779. Armlets; gold filigree with cut bosses. Calcutta. I.M. 3262.



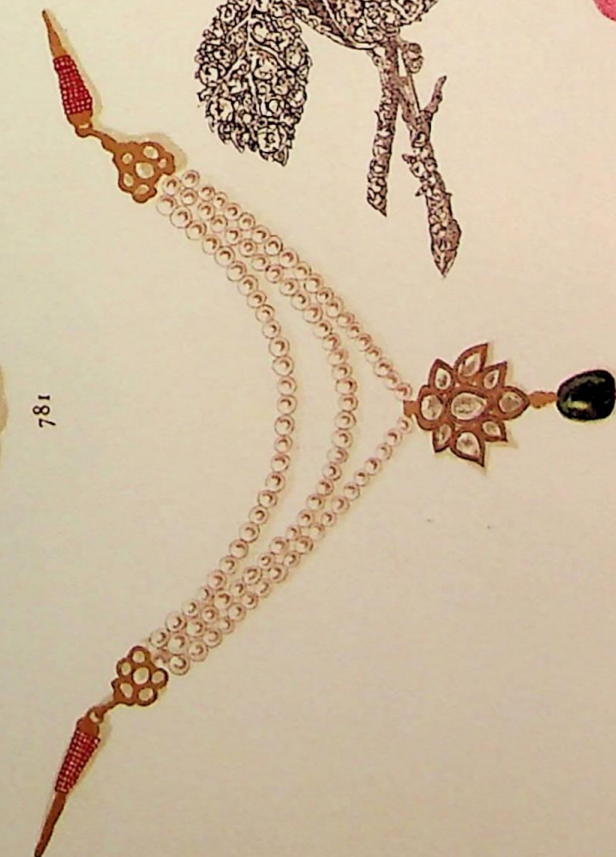
112.—780. The Hindu god Krishna riding upon a composite elephant which is formed of dancing girls and musicians, all wearing many ornaments. From a drawing by a native artist of Jaipur.



781



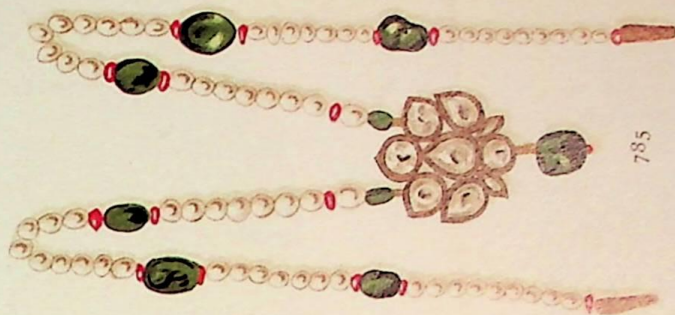
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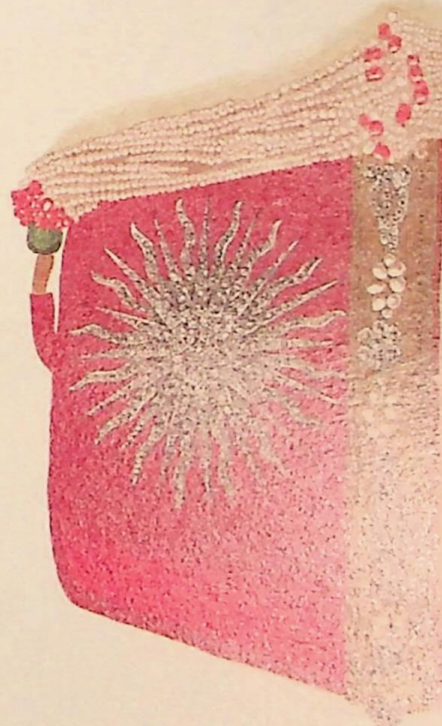
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786



787

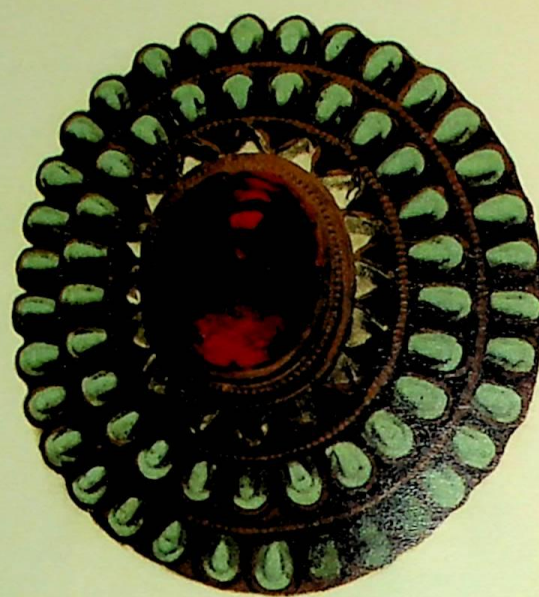


788

113.—Ornaments from the collection of the late Maharaja of Dacca. Reproduced, by permission, from an album prepared for the Government of India by the late Maharaja of Dacca. 781, Head Ornament, Sirpech; 782, Arm Ornament, Sarpach; 783, Necklace, Mala; 784, Buckle; 785, ruby and old Indian diamonds; 786, Buckle; 787, Buckle; 788, Buckle for state sword-belt.



789



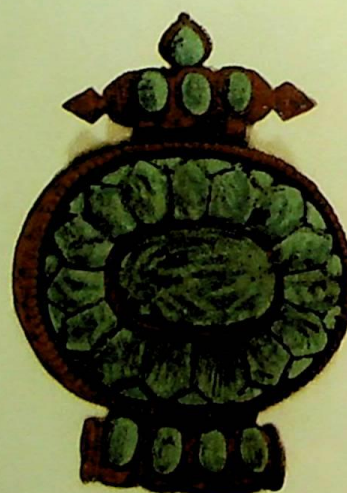
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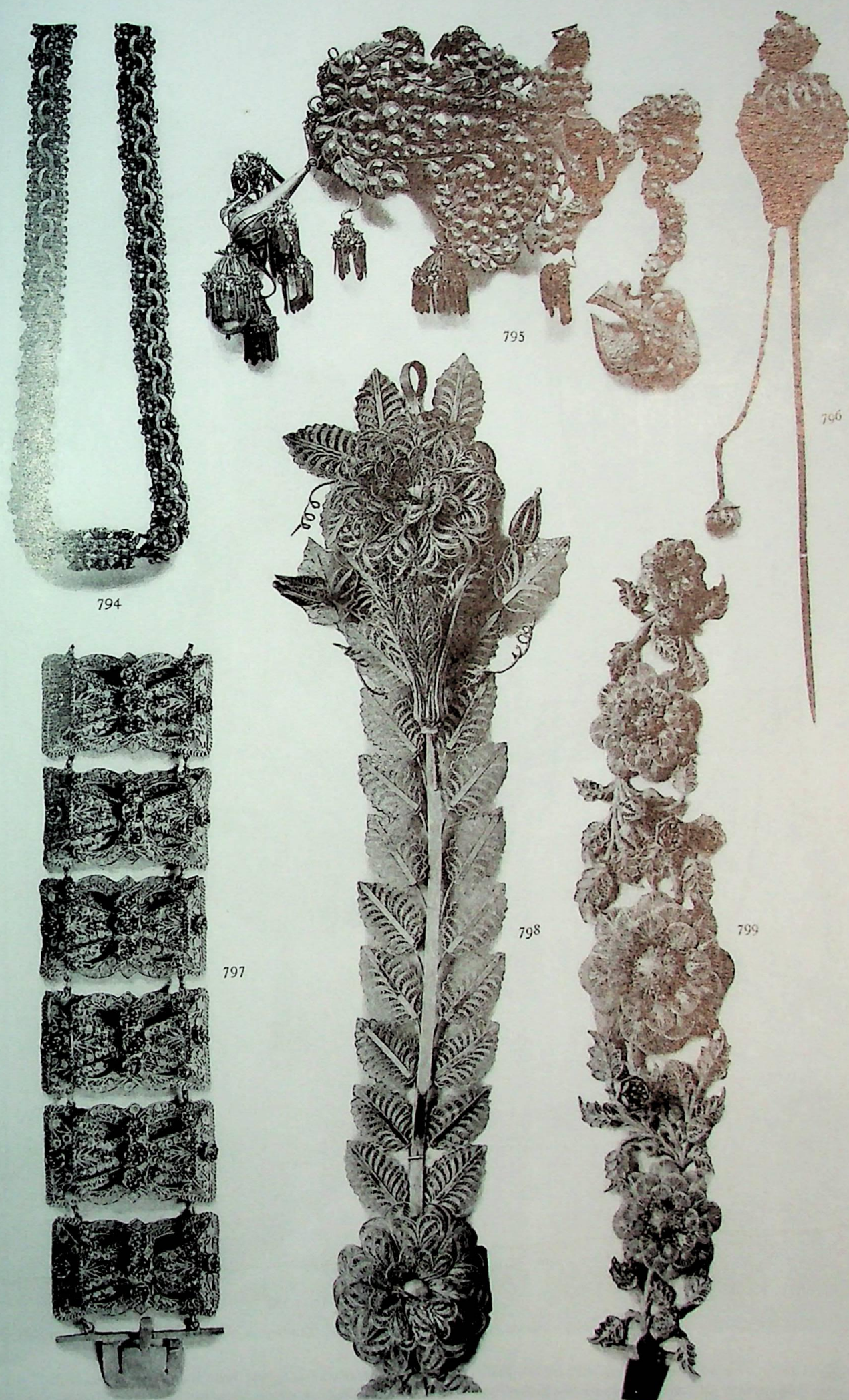


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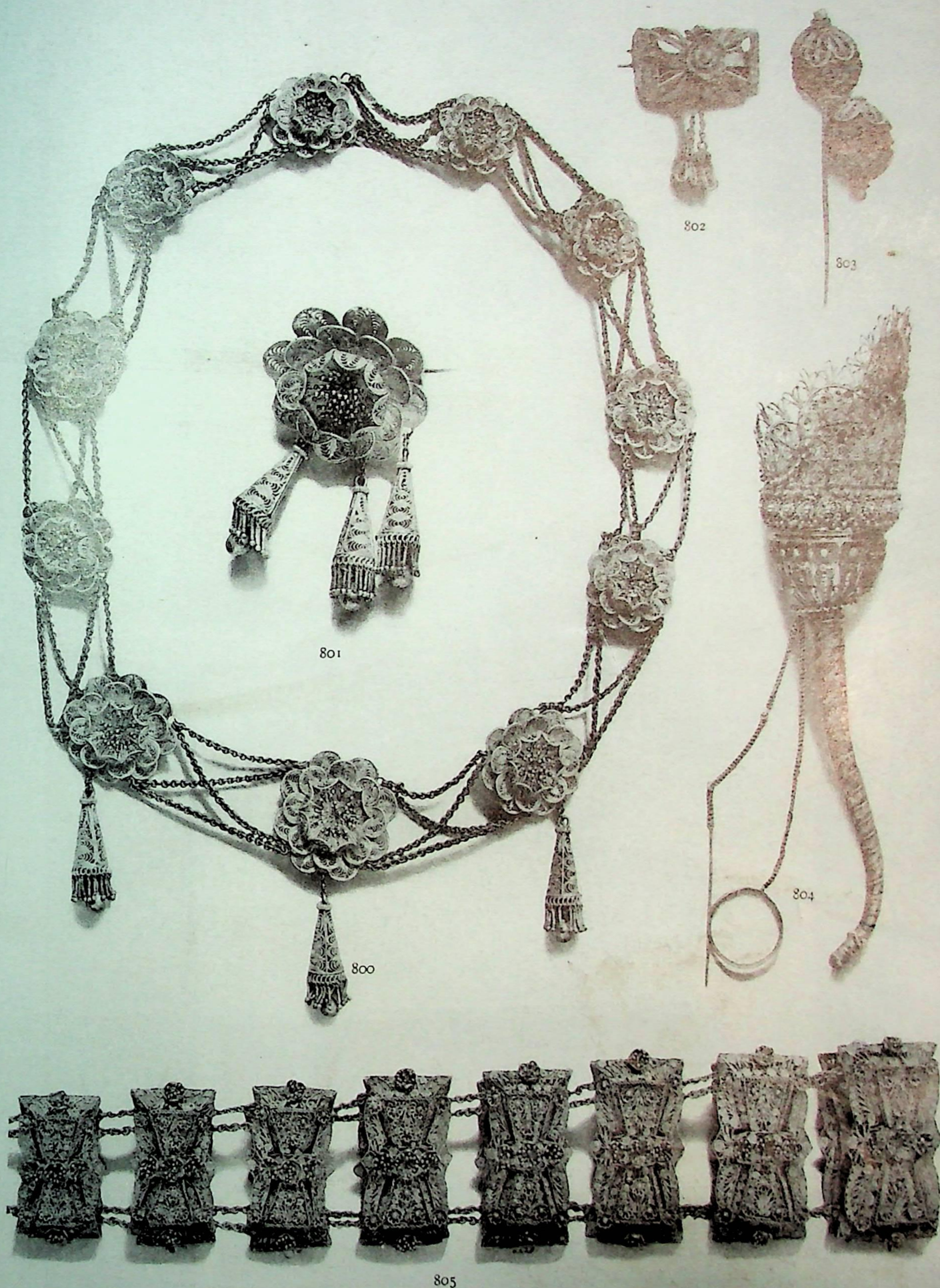
114.—789. Pair of Earrings; brass and turquoise; Tibet. B.M. 790, 791. Ornaments from an idol; Tsechen Monastery, Tibet. B.M., North Gallery, Room III. Purchased 1905. 792. Collar ornamented with stones and enamel, and bearing an ornamental inscription in the Langtska character; Tibet. B.M., Case 206, Ethnographical Gallery. Purchased 1905. 793. Amulet Case; brass and turquoise; Tibet. B.M.



115.—794. Rose Chain of links decorated with flowers, and snap of flowers set with gems; gold; Bengal, 18th century. Value £20. I.M. 995. 795 Earring; gold open-work; Bengal. £13 a pair. I.M. 995. 796. Hair-pin; silver filigree. Cuttack. I.M. 3412. 797. Bracelet of rectangular silver filigree ornaments linked together. Cuttack. I.M. 3378. 798. Part of Head Ornament; silver filigree. Cuttack. I.M. 3383. 799. Bracelet of silver filigree roses, buds and leaves. Cuttack. I.M. 3378.



Ad plate 116 - Victorian-time customers were filled with enthusiasm for filigree, which in this form is not an original Indian art, but was highly promoted in colonial time. Nowadays silver filigree is mainly produced in Cuttack (Orissa). Though ornaments from there may be simple, the technique is of course equally laborious and demands high-skilled artisans. The jewellery objects like ingenious hairpins (1 - 3), flower-shaped brooches (4), delicate necklaces (5) and hinged bracelets (6) are mainly sold in tourist shops; Indian customers prefer show pieces like carts and ships.



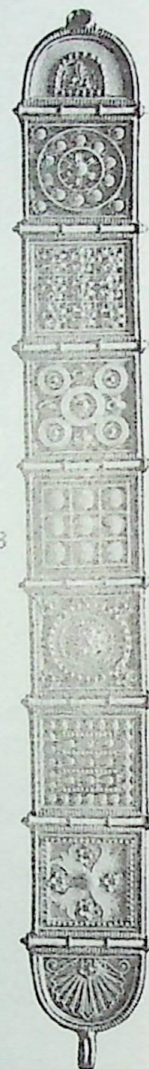
116.—Silver Filigree Work. 800. Necklace; Cuttack. £3. I.M. 996. 801. Brooch with three pendants from a rose. I.M. 999. 802. Brooch with pendants; Cuttack. I.M. 381. 803. Two Brahman Beads (Rudraksha) in filigree cups with pins; Cuttack. I.M. 428. 804. Bouquet-holder with spiral stem, chain and ring; Cuttack. I.M. 336. 805. Waistbelt of twenty-one plaques connected by chains; Cuttack. I.M. 293.



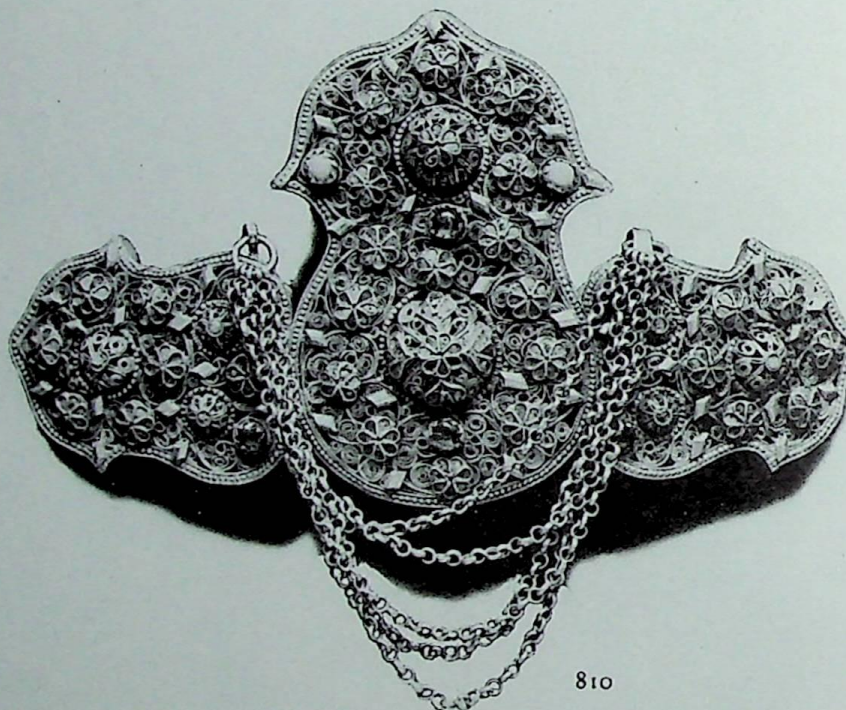
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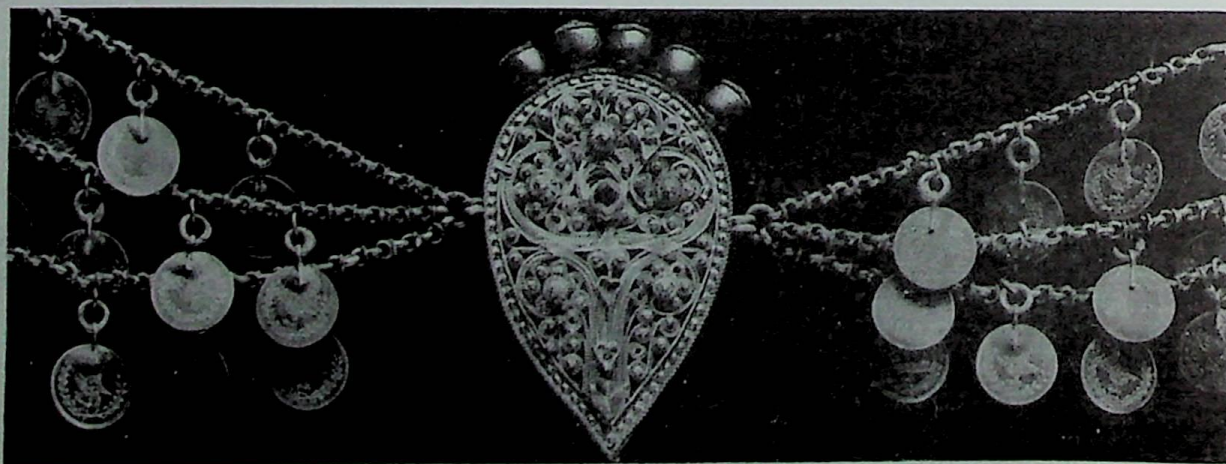
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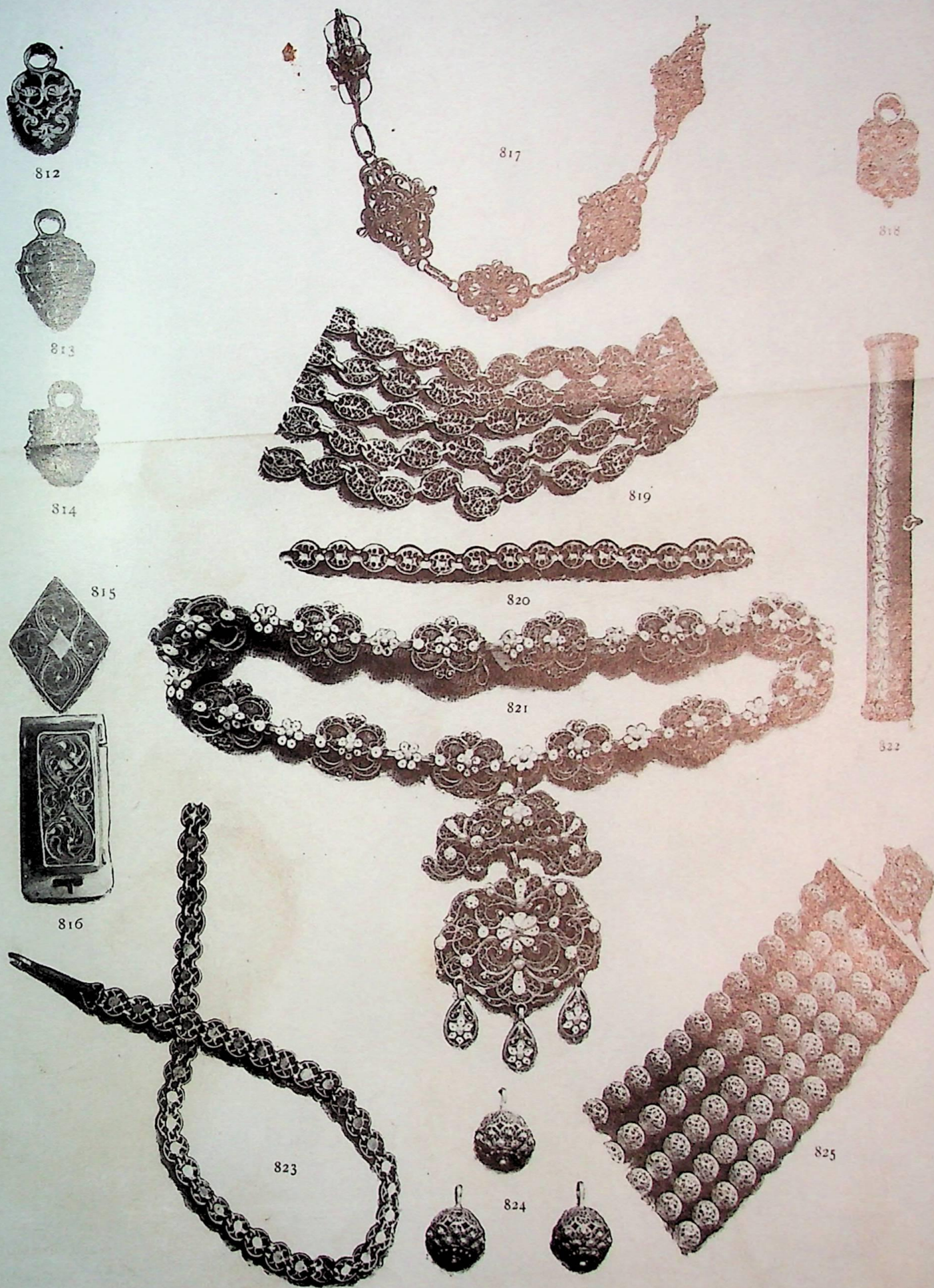


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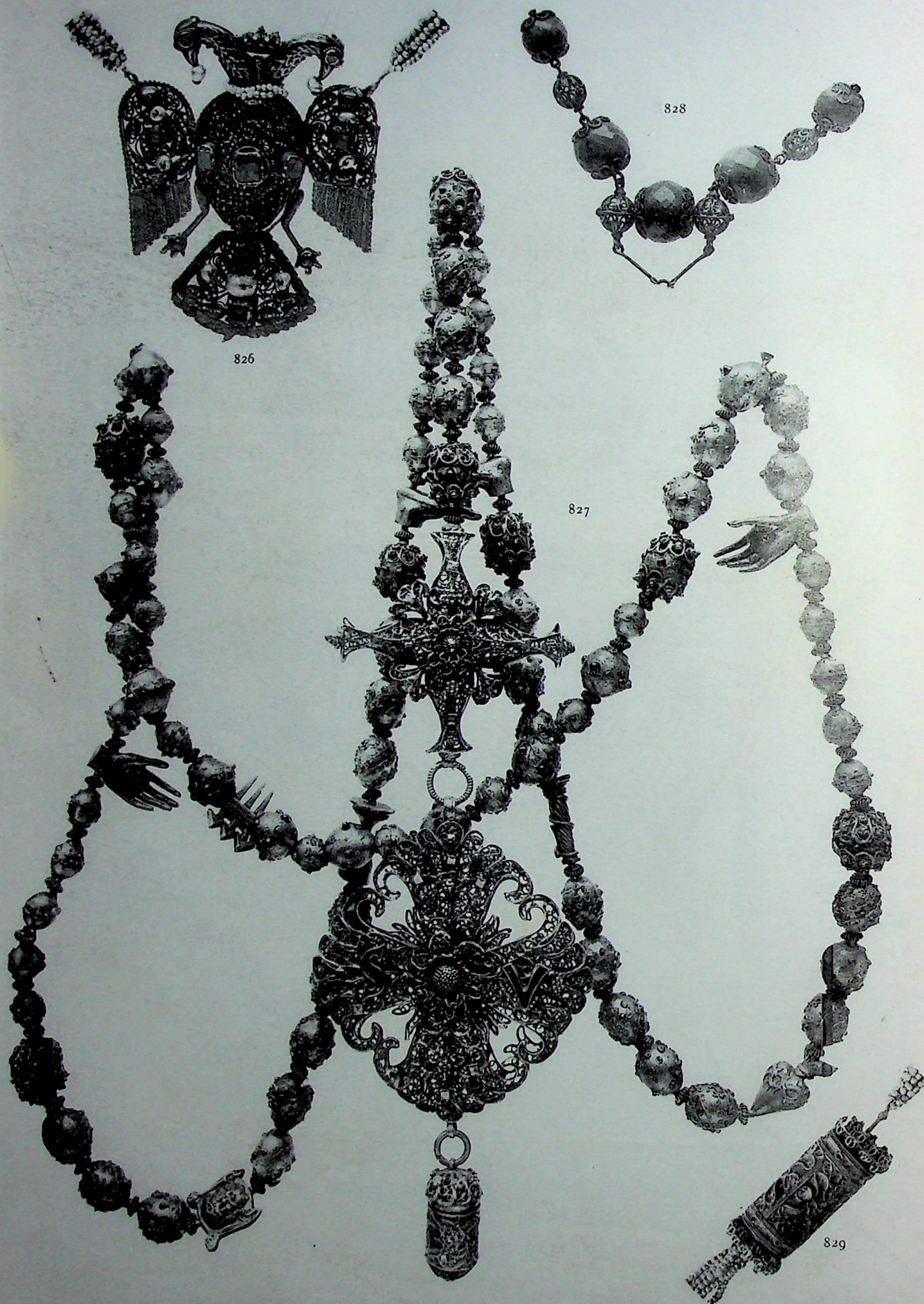


811

117.—806. Portion of Belt; silver gilt; Hungarian, 18th century. V. and A. 773. 807. Bracelet; gold filigree balls, pendants and chains. I.M. 316. 808. Bracelet, gold, made by Castellani. V. and A. 634. 809. Portions of a Girdle; gold. Hungarian. V. and A. 538-1893. 810. Clasp for Girdle; silver filigree coloured with enamels and paste; Cypriote, 19th century. I.M. 1439. 811. Necklace, silver gilt; filigree and tinsel with red beads; Anatolian. I.M. 815.



118.—Silver and gold filigree work from different European countries. 812, 813, 814, 816. Four Ornaments of a Belt; Icelandic; 19th century. V. and A. 466. 815. One Ornament of a Belt. Icelandic; 19th century. V. and A. 465. 817. Part of a Collar; gold; Italian (Venetian), 16th century. V. and A. 14-1893. 818. Eyelet Ornament; Icelandic, 19th century. V. and A. 472. 819. Part of Necklace; Swiss (Gall and Thurgau); 18th century. V. and A. 190. 820. Part of Neck-chain; Russian, 17th century. V. and A. 138-66. 821. Necklace; Swiss, 18th century. V. and A. 184-70. 822. Tube for the Tassel of a Cap; silver. V. and A. 1006-1905. 823. Neck-chain; silver; Russian, 17th century. V. and A. 133. 824. Three Buttons; silver. V. and A. 825. Part of Necklace of balls; Hamburg (North Germany), 19th century. V. and A. 519.



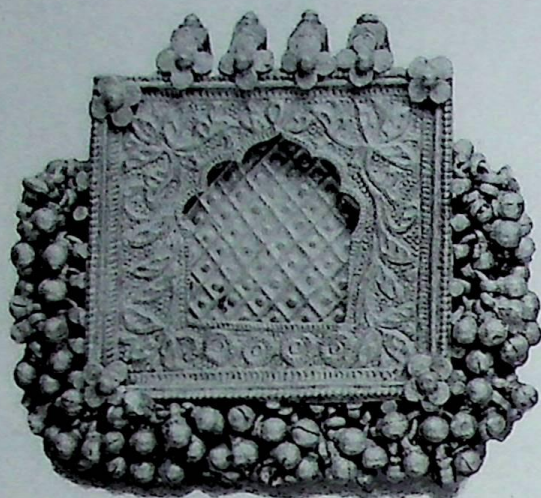
119.—826. Pendant; silver-gilt filigree set with gems: Russian, 17th century. V. and A. 607. 827. Rosary; Venetian glass balls, with emblems in silver, chiselled and gilt, and Greek crosses and an acorn-shaped pendant in silver-gilt filigree. Spanish, 16th century. V. and A. 174. 828. Part of Rosary of coral beads mounted in gold filigree, etc.; Spanish, 19th century. V. and A. 741. 829. Part of V. and A. 607 (No. 826).



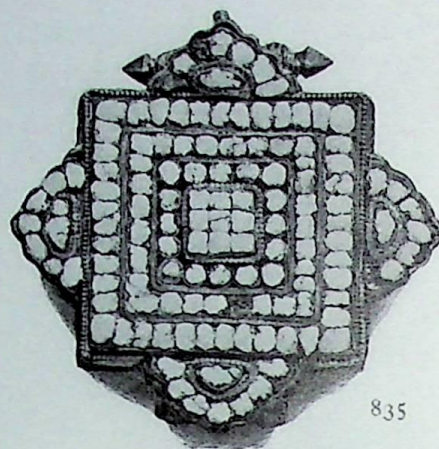
120.—Tibetan Ornaments. 830. Brooch (Celtic type); brass chased, stamped and perforated; used with chains for fastening a plaid or shawl; Tibet, 19th century. I.M. 4. 831. Brass (Woman's) Brooch with double chain; Tibet. I.M. 981-9812. 832. Mongolian Head Ornaments of silver turquoises and coral; from Urga, Central Asia, 1903. B.M., Case 206.



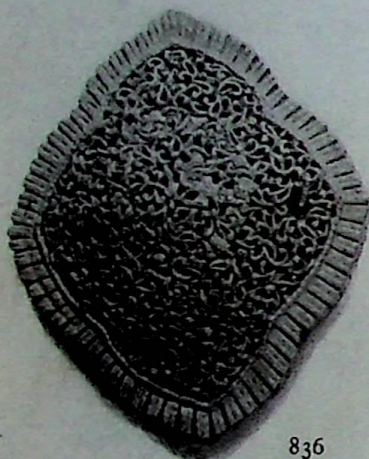
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834



835



836



837



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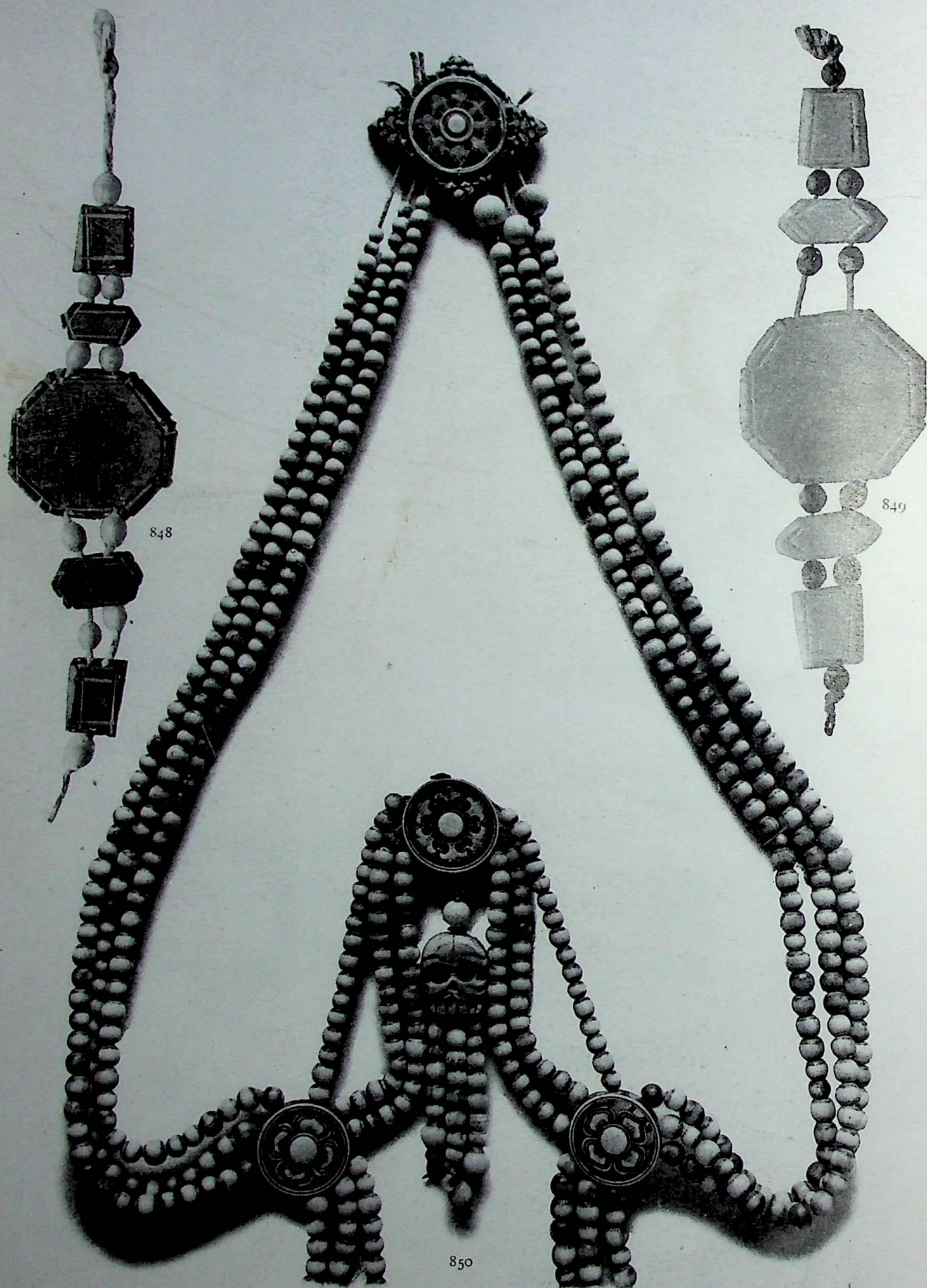


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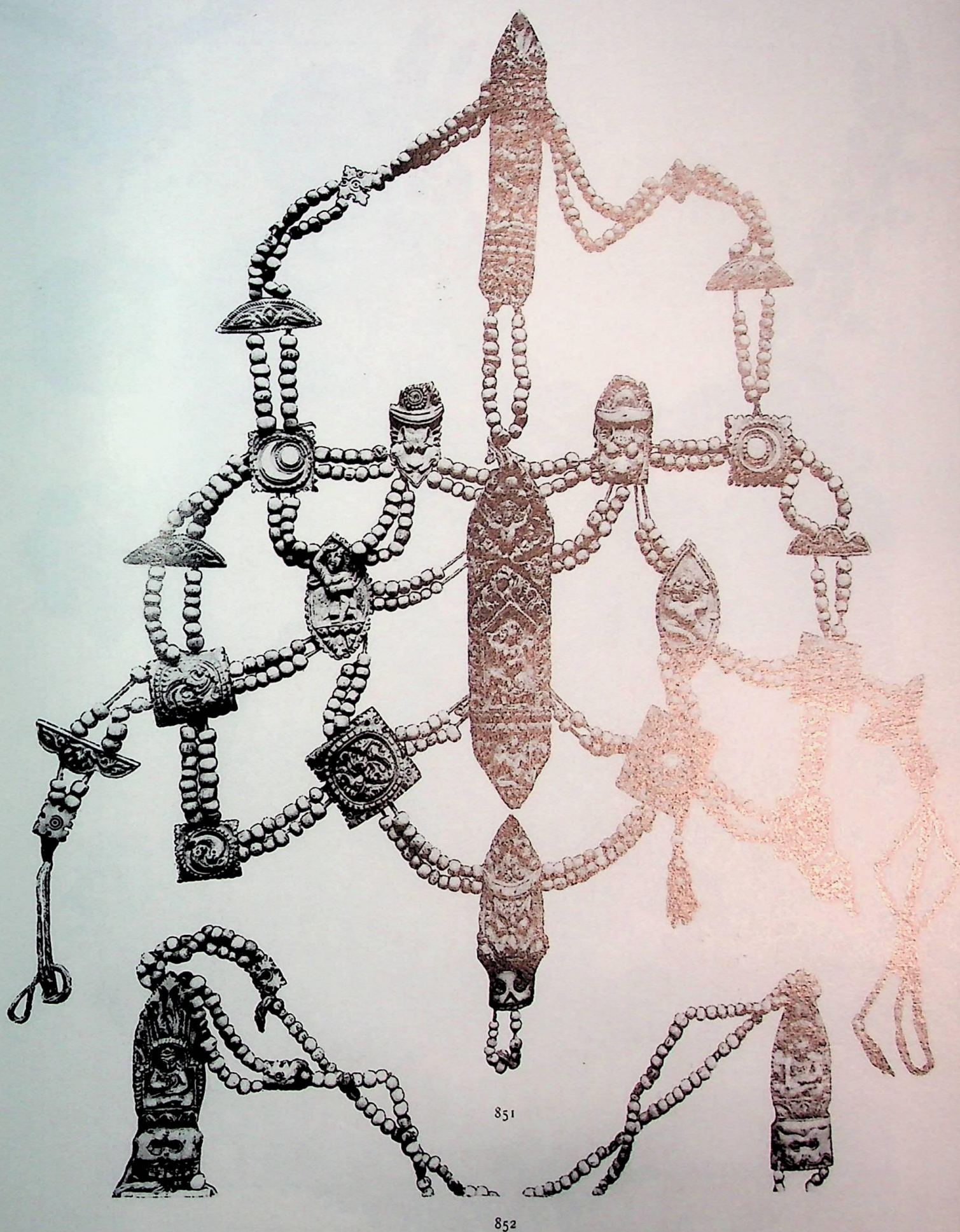
121.—Tibetan Ornaments. 833 and 835. Two Amulet Cases; brass set with turquoises; Cramer-Roberts Collection, 1883. I.M. 8 and 6. 834. Amulet; silver, chased; with pendants. Cramer-Roberts Collection. I.M. 16. 836 to 838. Ornaments for a Sword Belt; silver, chased and perforated; Darjeeling. I.M. 030. 839. Part of Nagpa Apron (see Plate 124). I.M.



122.—Tibetan Ornaments. 840. Man's Quesar Ring. Silver set with coral and turquoise; Lhasa, early 19th century. I.M. 627. 841. Earring, brass set with turquoise and an imitation pearl. I.M. 844. 842. Lamait Rosary. Silver set with turquoise; in the middle is a mystic monogram. Worn from the girdle. 18th or 19th century. I.M. 6135. 843. Charm Box, Gati, chased silver with brass back piece; 19th century. I.M. 825. 844. Lamait Rosary of wooden beads. I.M. 1169. 845. Lamait Rosary of wooden beads with brass back piece; 19th century. I.M. 825. 846. Lamait Rosary of wooden beads. I.M. 101.



123.—848. Amulet; carved black stone with white beads; Kandahar. I.M. 76. 849. Armlet, gypsum; worn as an amulet; Kandahar. I.M. 77. 850. Necklace of human bone and ivory, carved; worn by Nagpa sorcerers; 19th century. I.M. 404.



124.—851. Part of Sorcerer's Apron ; carved plaques and turned beads of human bone; 19th century. I.M. 404. 852. Sash or Frontlet of human bone. I.M. 404a.



2 A



3 A



4 A

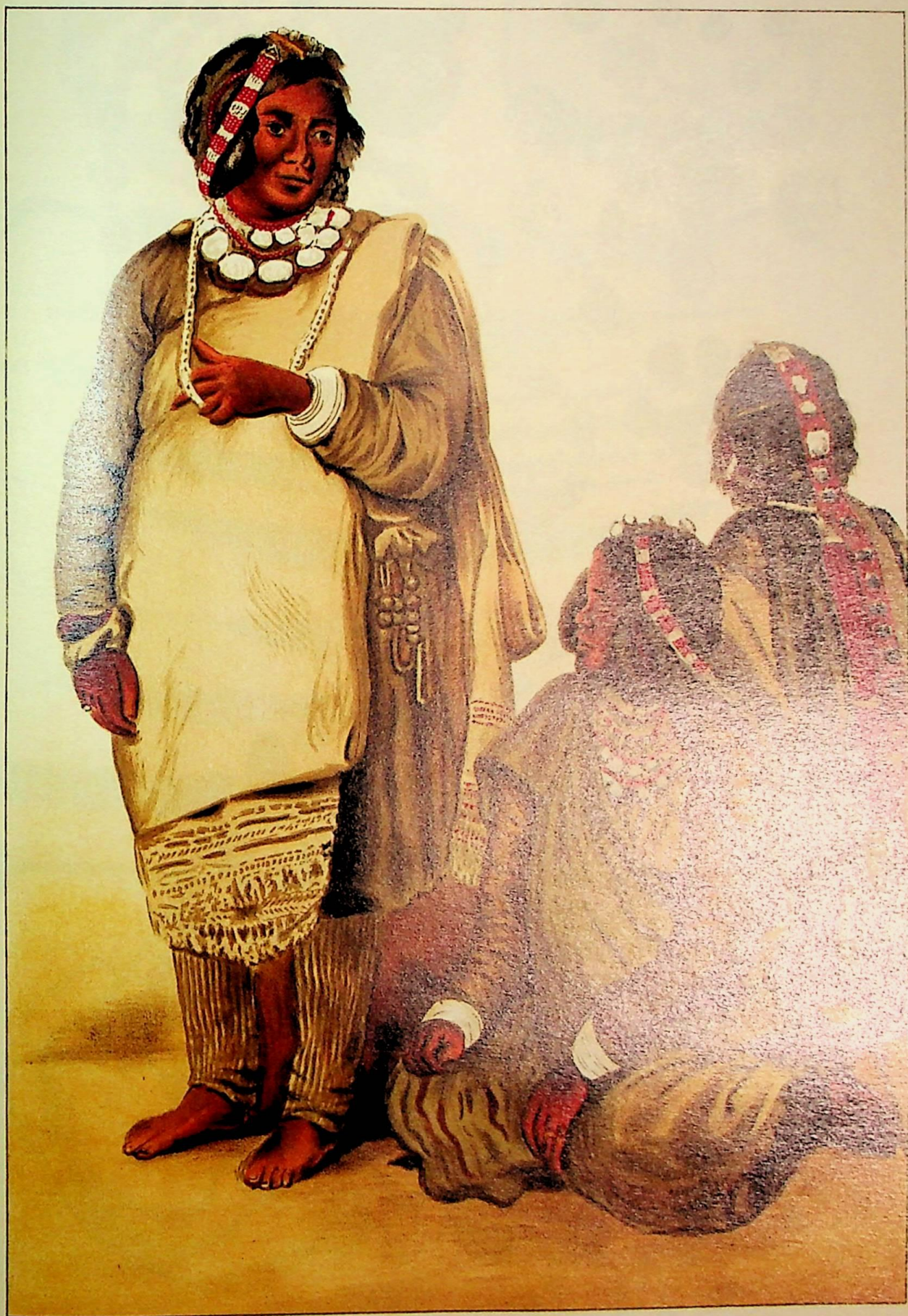


5 A



1 A

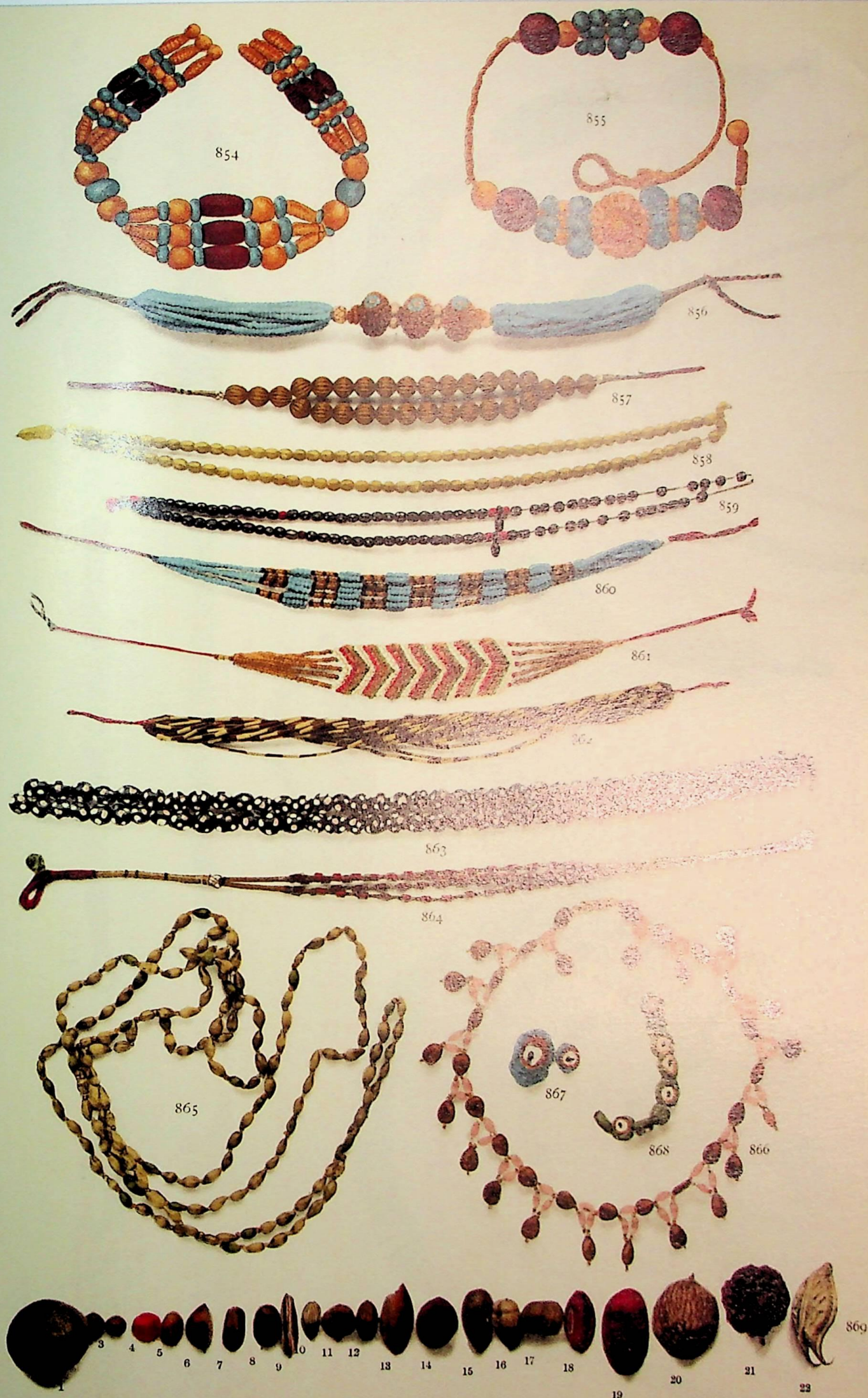
Ad plate 125 - In Ladakh, a combination of blue-green turquoise and red coral is used for striking necklaces (see also ad pl. 41 - 1 P; 2 S) and the famous *perakh*, a cobra-shape head-dress. The colour composition was gladly adopted by modern jewellers for fashionable designs of elegant and tasteful creations. Necklaces (2; 3 new) and pendants (4; 5 new) with turquoise and various red stones are artistically set in gold; the lotus pattern (1) of a unique older necklace made in Delhi is a reminiscence of traditional jewellery designs of Tibet.



125.—853. Women from Ladakh and Simla. Original painted by William Carpenter. I.M. 59-1882.



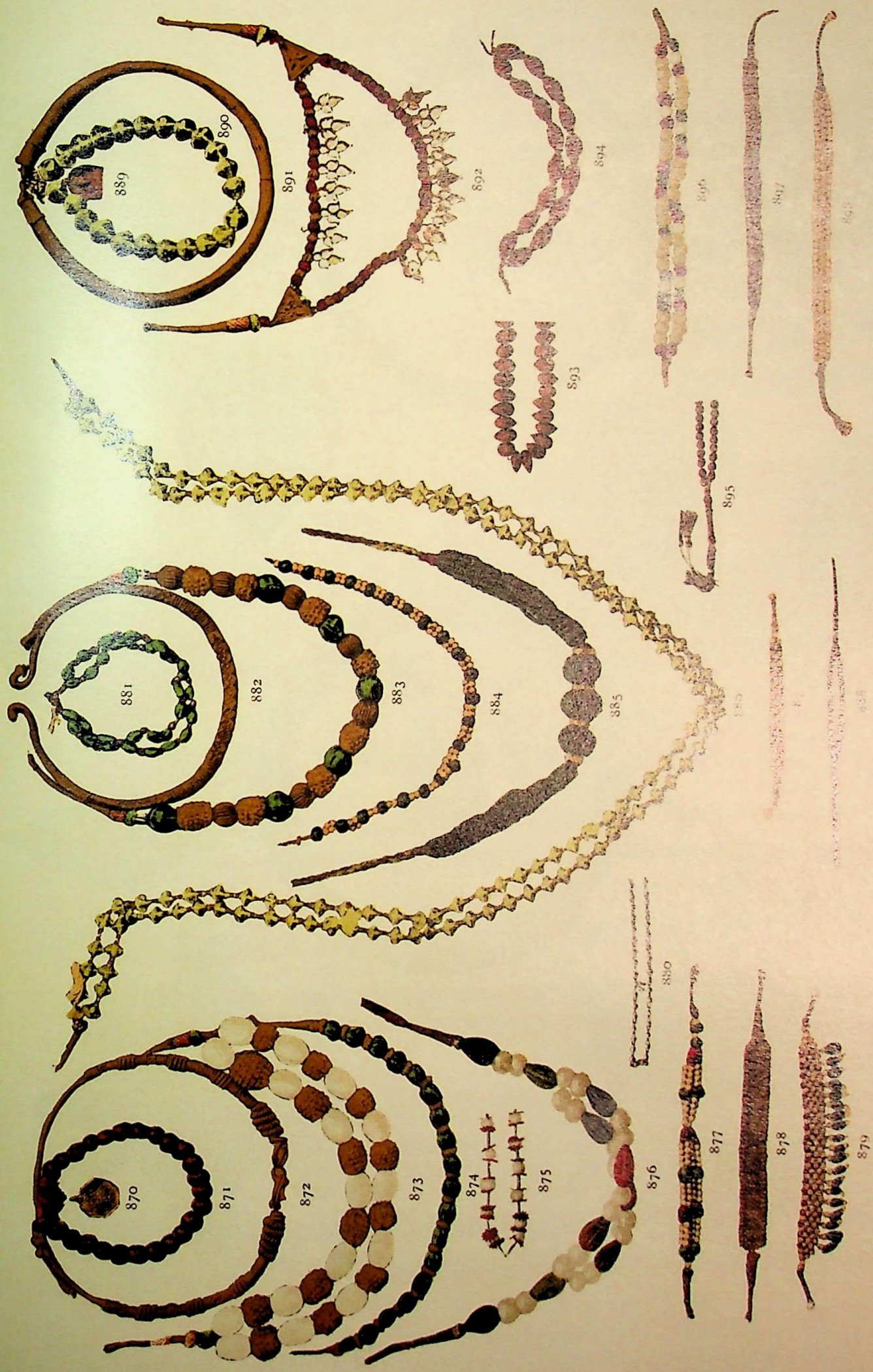
Ad plate 126 - The history of Indian beads goes back to the Indus civilization. There are many parallels with beads in Mesopotamia and the Mediterranean region. With the Sultanates in the Deccan, many small scale industries for the fabrication of glass beads came up. Stone beads were as well produced in Central India. Glass beads are still today very popular in the tribal areas of India, where they are worn as various ornaments or used to decorate cattle or the house. For urban use, seed glass beads and colourful lamp-worked beads are common for costume jewellery and other fashion products. Glass beads (1) and a large variety of metal beads (2) are till today produced in small scale enterprises in North India. Beads are also made of coloured bone and glazed ceramics. All products are either traded by the kg, or they are manufactured into costume jewellery and used in the decoration of garments, leather wear and accessories for the export.



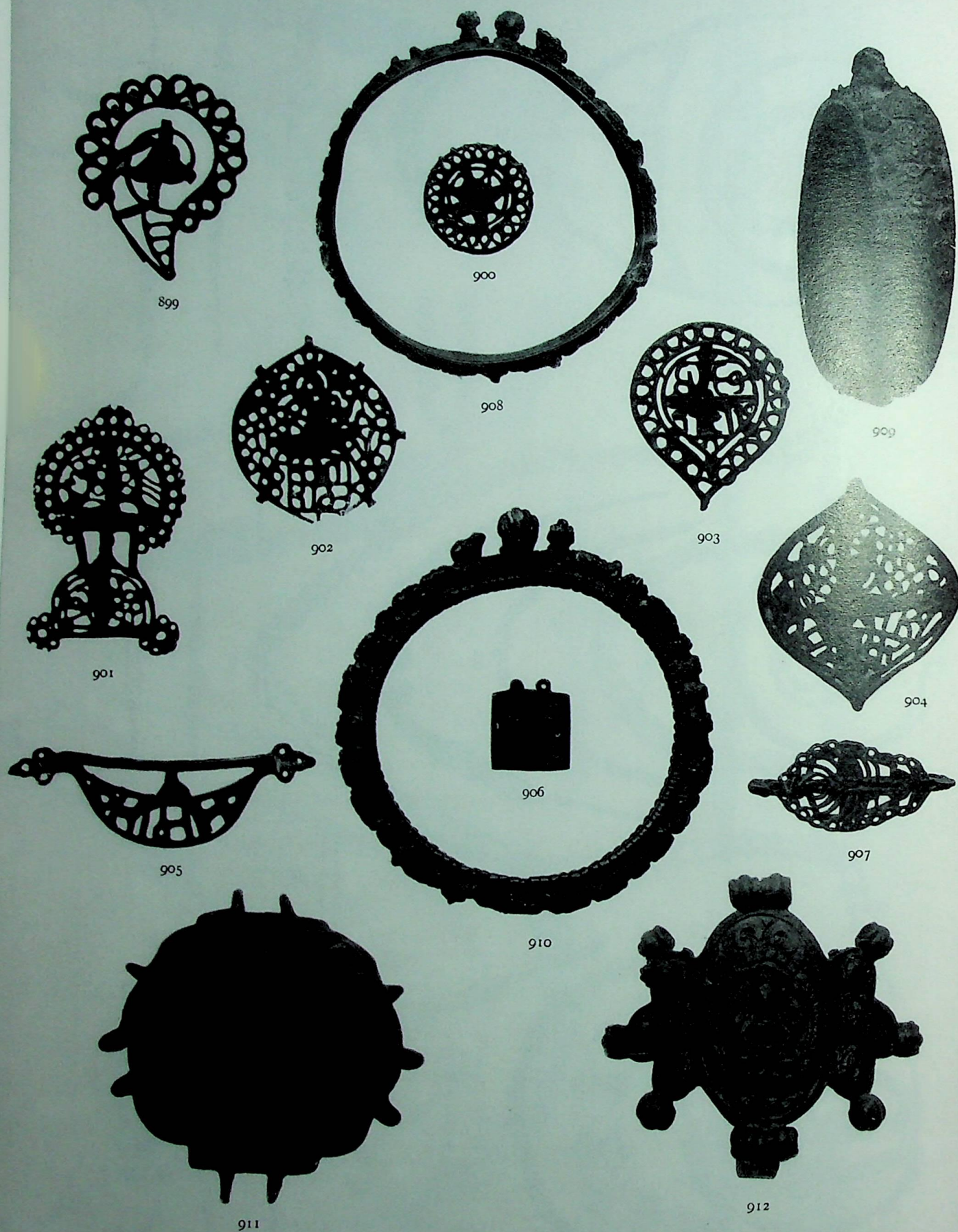
126.—854, 855. Bracelets of the Queen of King Zer, II. dynasty; one of the earliest ornaments known; by kind permission of the Egypt Exploration Fund. 856 to 864. Nine specimens of Indian Necklaces of beads, etc. 865, 866. Bead Necklaces made in the All Saints' Mission, Mazagon, Bombay. 867. Glass imitations of the eye worn in Palestine to avert the evil eye. 868. String of beads like 867, worn as a necklace. 869. Examples of seeds prepared for necklaces, etc., in the Mazagon Mission.



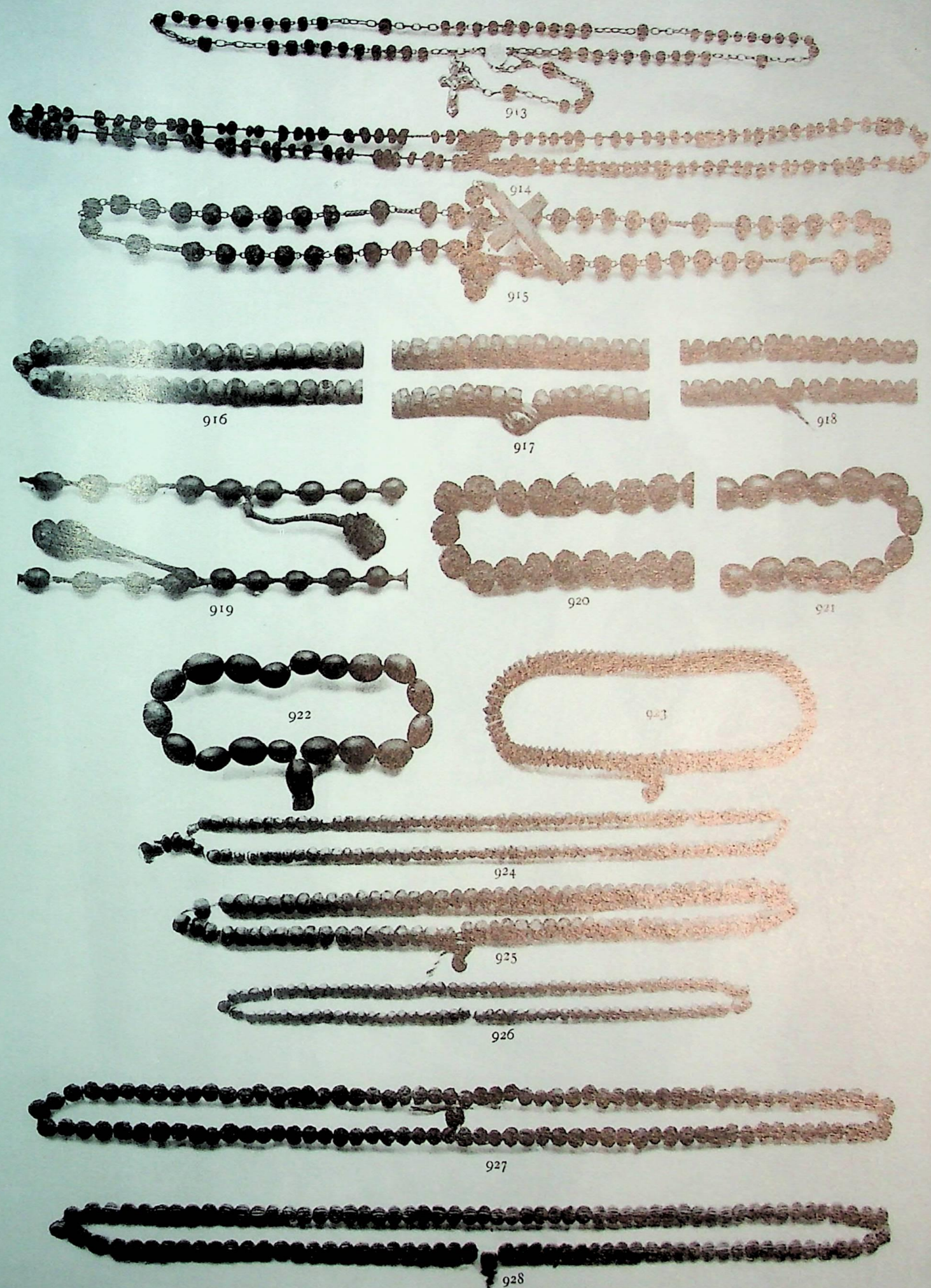
Ad plate 127 - Contemporary costume jewellery is composed of rather simple materials like glass (1 - 5) or ceramic (6, blue-white beads), coloured bone (6 - 8), textile (9 - 12) and white metal (6, silver spacers). Only rarely semi-precious stones (9; 13; 14), gold foil (11; 12) or silver (9; 10) are included. The effect and beauty are destined by the ingenious stringing and the combination of colours, forms and unconventional designs.



Figures 870 to 899. See Plates and Rosaries. Jaipur Museum.



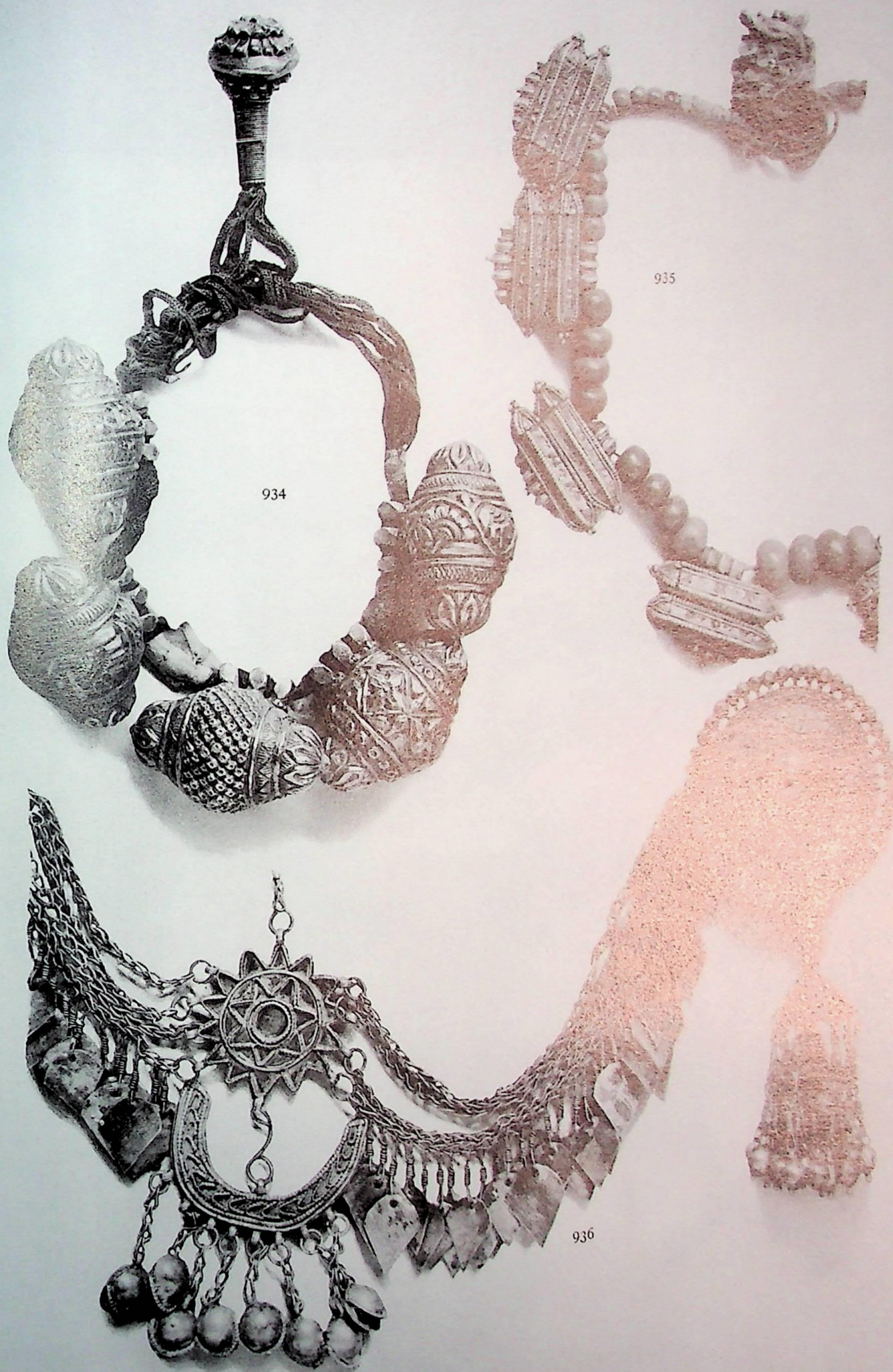
128.—899 to 907. Sectarian brass stamps or chāps worn chiefly by worshippers of Vishnu. 908 to 910. Copper Bracelets worn by Jogis or Sivaite ascetics. 911. Copper Arm Ornament worn by followers of Hanuman. 912. Brass Badge or Arm Ornament worn by worshippers of Devi or Durga. From Jaipur. Collection of the author.



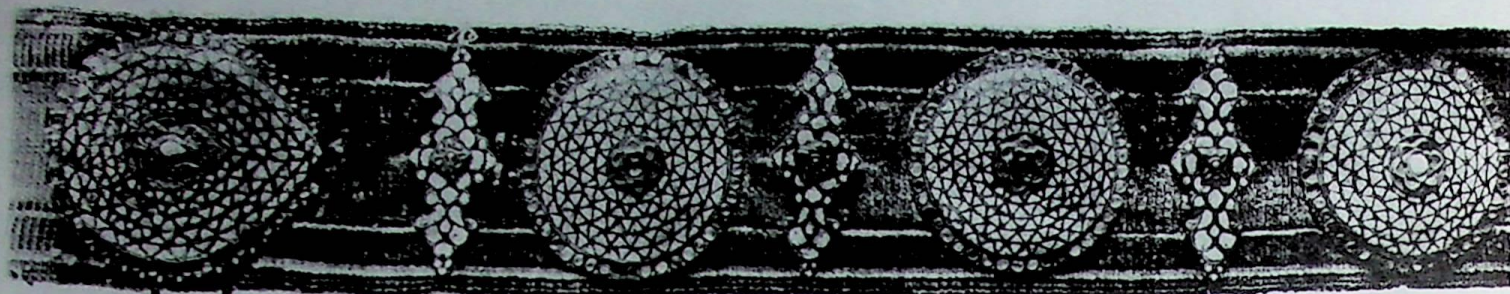
129.—Rosaries. (913 to 928) 913. Christian; Roman Catholic. From Rome. 915. Christian. From Jerusalem. The rest are Indian.



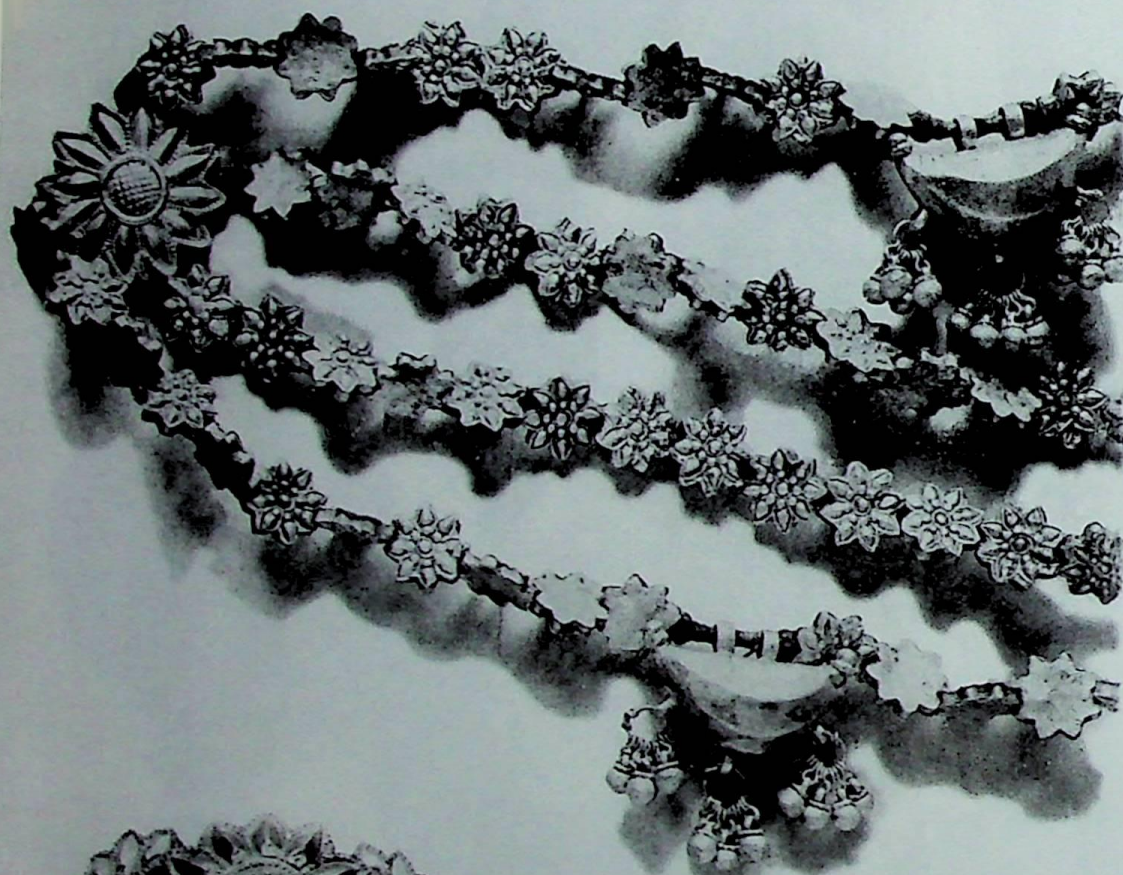
130.—929. Waistband; silver, set with turquoises and coral. Modern Indian (Tibetan?). I.M. 591. 930. Earring; brass and turquoises. Tibet. Cramer-Roberts Collection. I.M. 10. 931. Head Ornament, "Begah"; silver embossed. Nagode. I.M. 3462. 932. Amulet; brass and copper. Tibet. I.M. 1208. 933. Part of Ornament for the back of the hair, "Parak"; rough turquoises, set and unset, with brass and turquoise amulet sewn on cloth. B.M.



131.—934. Necklace of silver pendants strung on a silk cord; Tibet. Cramer-Roberts Collection. I.M. 13. 935. Part of Necklace of coral beads, with silver amulets worn by Ladakh women; Tibet. I.M. 3070. 936. Part of Head Ornament; silver chased bosses with pendants, star, crescent and drops connected by chains; worn by Brinjara women; Nepal. I.M. 439.



937



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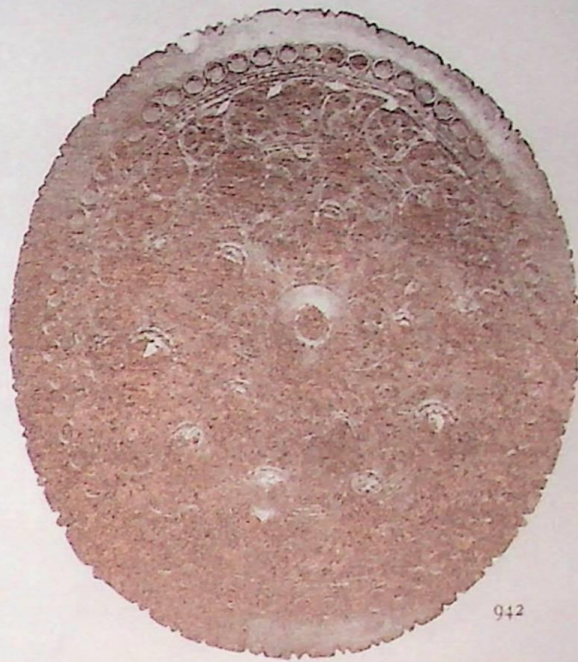


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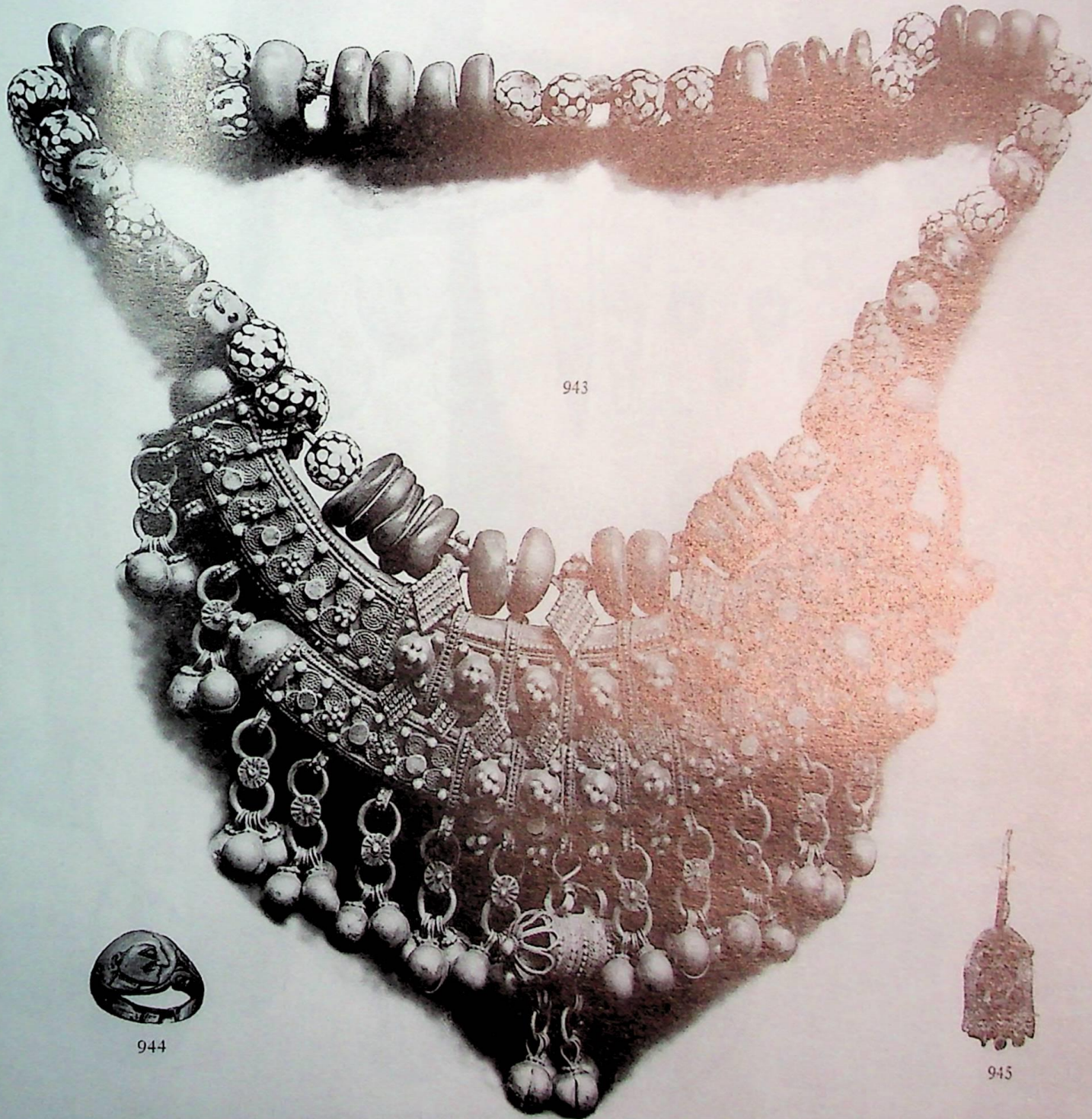
132.—937. Girdle; velvet enriched with bosses and smaller ornaments of turquoises in cloisonné mounts, surrounded by coloured stones; Afghan. I.M. 542. 938. Double Necklace, Baddhi; silver embossed stars, boat-shaped pendants and drops; Nagode. I.M. 3490. 939 Neck Ornament or Tassel, Jhubjha; silver; Nagode. I.M. 3465. 940. Arm Ornament, Bajuband; silver embossed and burnished; Nagode. I.M. 3488.



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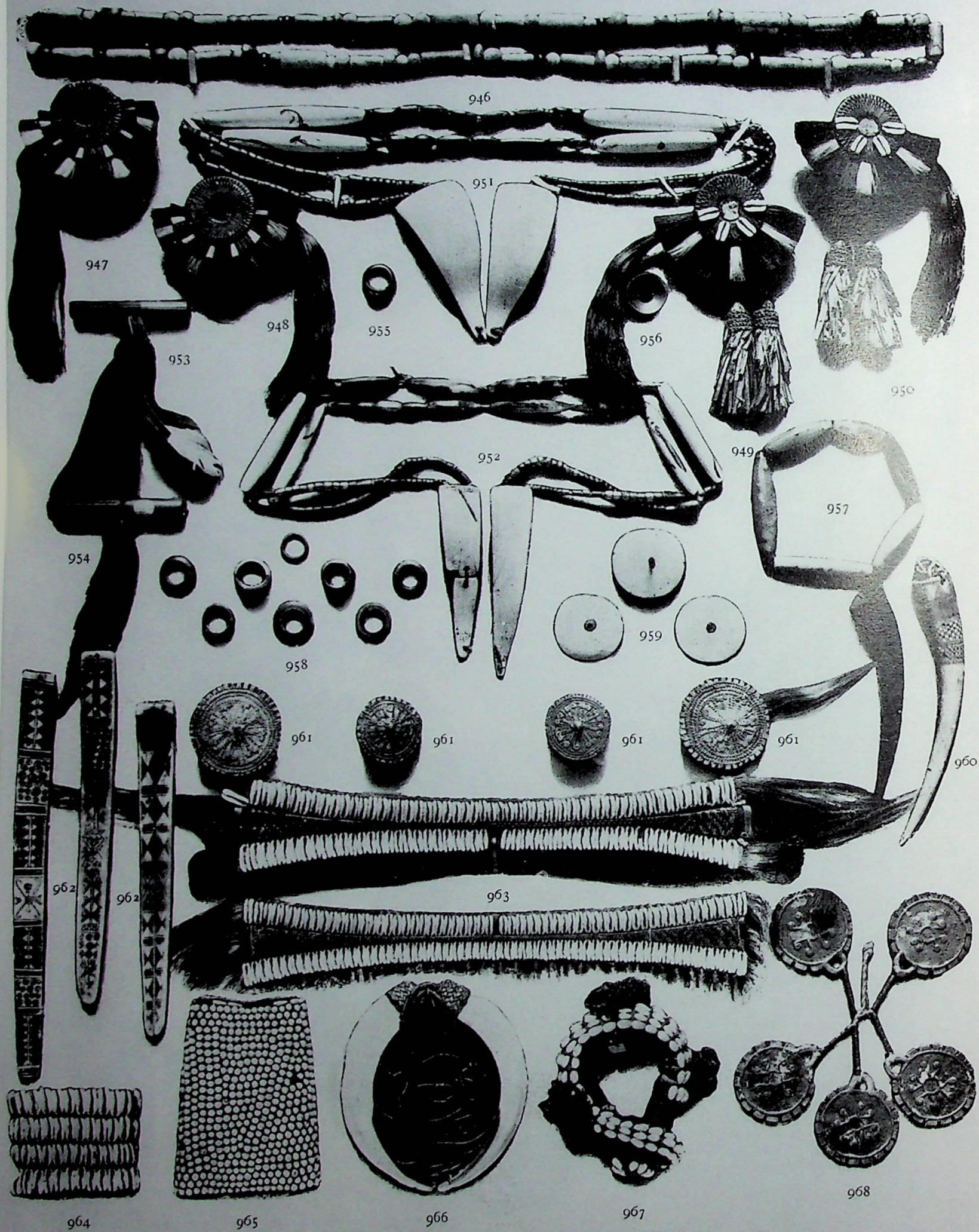


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133.—941. Anklet; silver metal band and grelots or hawk bells; worn by children. Syrian. I.M. 1539. 942 Ornament for a fez or turband, Korstarbush; gilt metal filigree. Syrian. I.M. 1559. 943. Head-dress of silver topped with beads, and set with jade, glass, and turquoises. Algerian, 19th century. I.M. 1302. 944. Ring; North Indian, 18th century. V. and A. 1015. 945. Earring, gold; Greek. V. and A. 8764-65.



134.—946 to 968. Ornaments worn by aboriginal tribes in Assam. From the British Museum; Ethnographical Gallery.



969



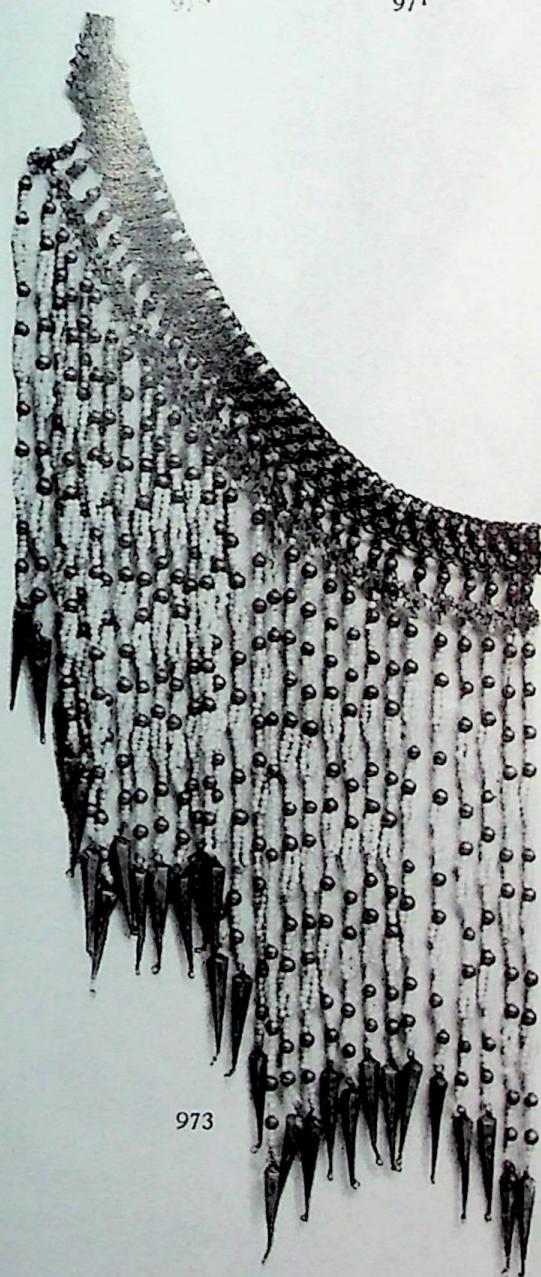
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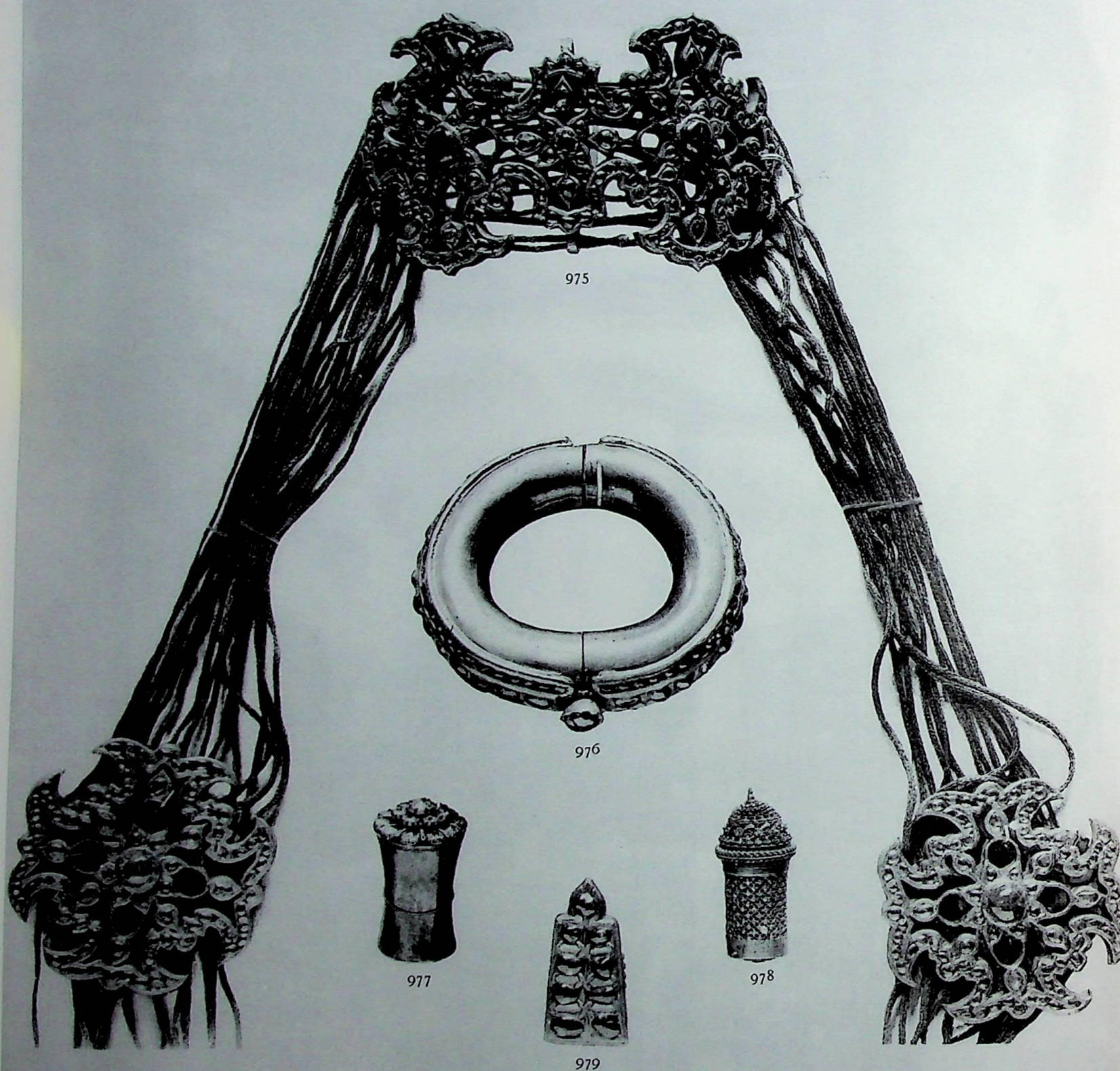


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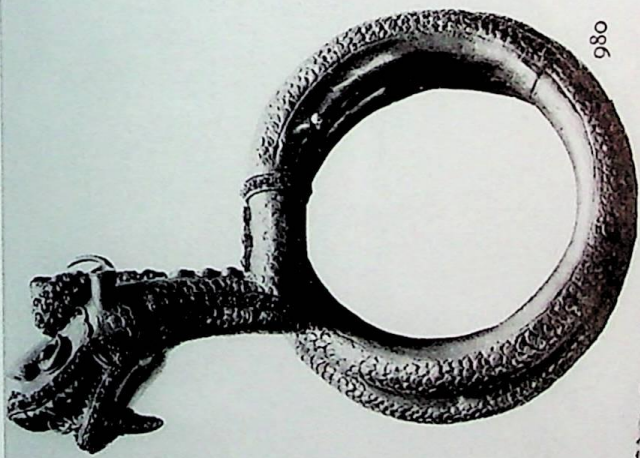


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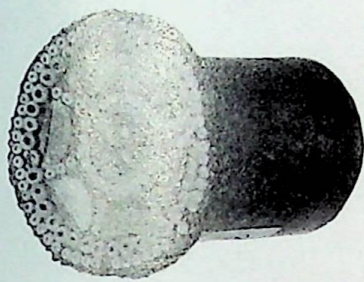
135 —969. Belt; gold plates with applied repoussé ornament, and diaper borders set with jewels; A.D. 1484-5. Found in levelling a temple in Rangoon, Burma. I.M. 12757. 970, 971. Ear-plugs; green jasper. Burma. I.M. 10135. 972. Part of a Neck-chain of seven strings of beads and clasps; Burma. I.M. 3161. 973. Red gold diaper band with numerous pendent ornaments of seed pearls, gold beads, and pointed drops; Burma. I.M. 3165. 974. Neck Ornament, Baiyet; red gold filigree rosettes, crescents, and pendants hanging from a chain band. I.M. 3163.



136.—975. Waist-band; an order of nobility, consisting of four ornaments of perforated gold set with uncut rubies, connected by twisted gold cords; from the King of Ava (Burma). I.M. 3157. 976. Bangle; massive gold, set with three rows of rubies; Ava, Burma. I.M. 3159. 977. Ear-plug; plain gold, mounted with eighteen diamonds in open-work; Burma. I.M. 3172. 978. Ear-plug of perforated gold with dome-shaped top; Burma. I.M. 3171. 979. Ring of gold loops and plates, set with nine rubies; from the Burmese regalia. I.M. 3170.



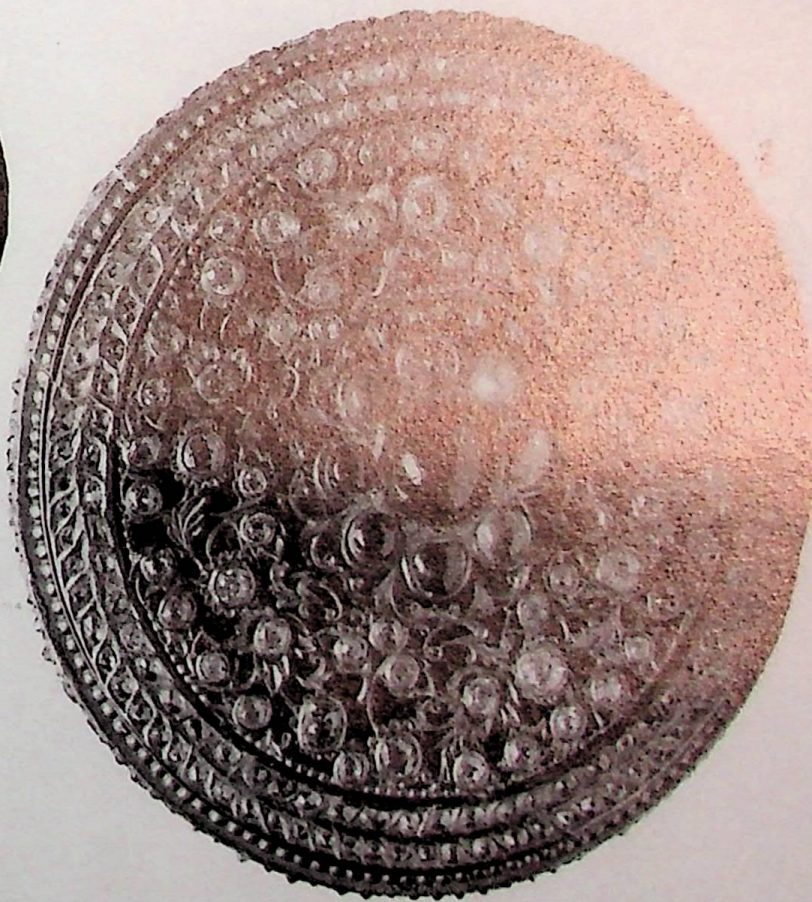
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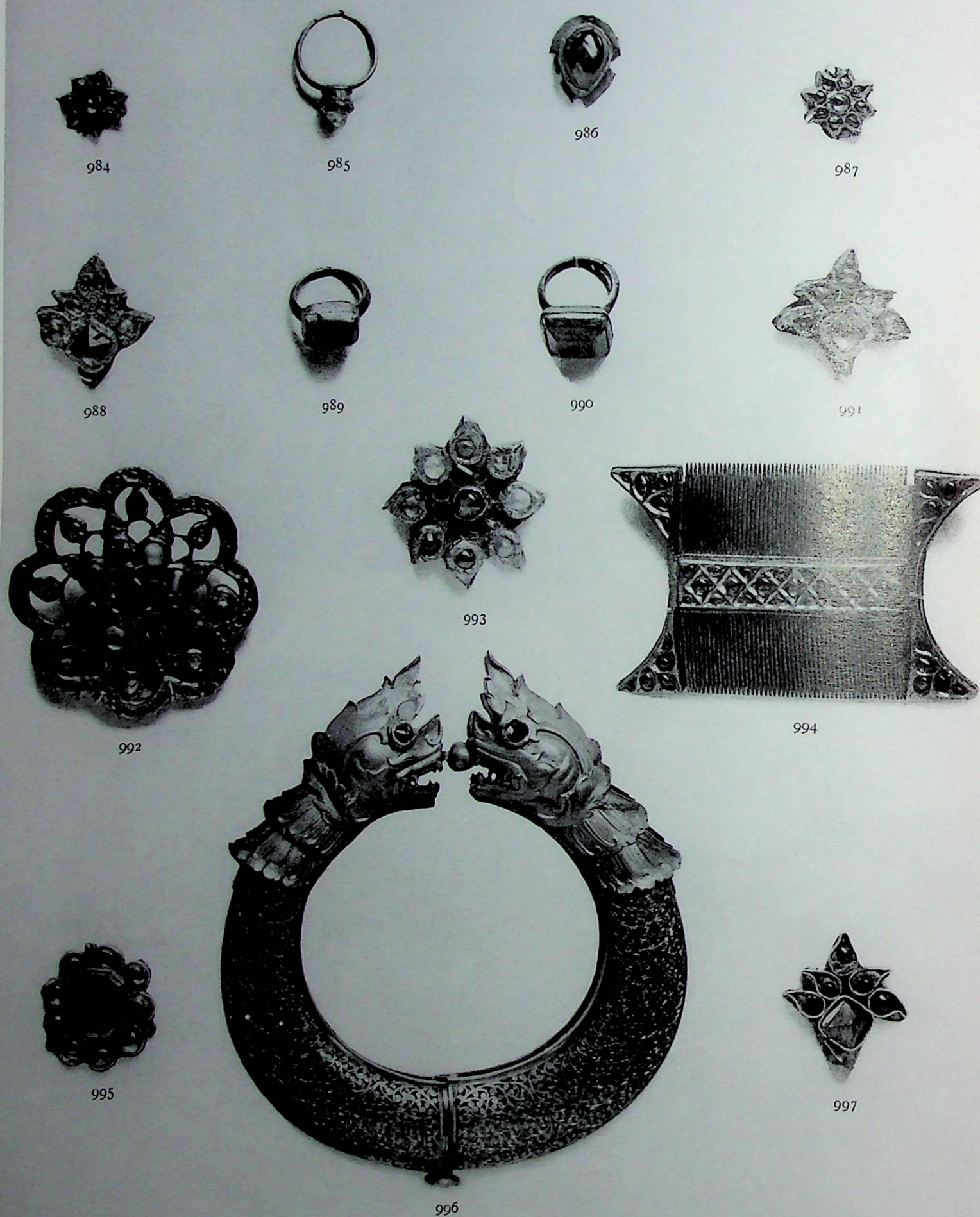
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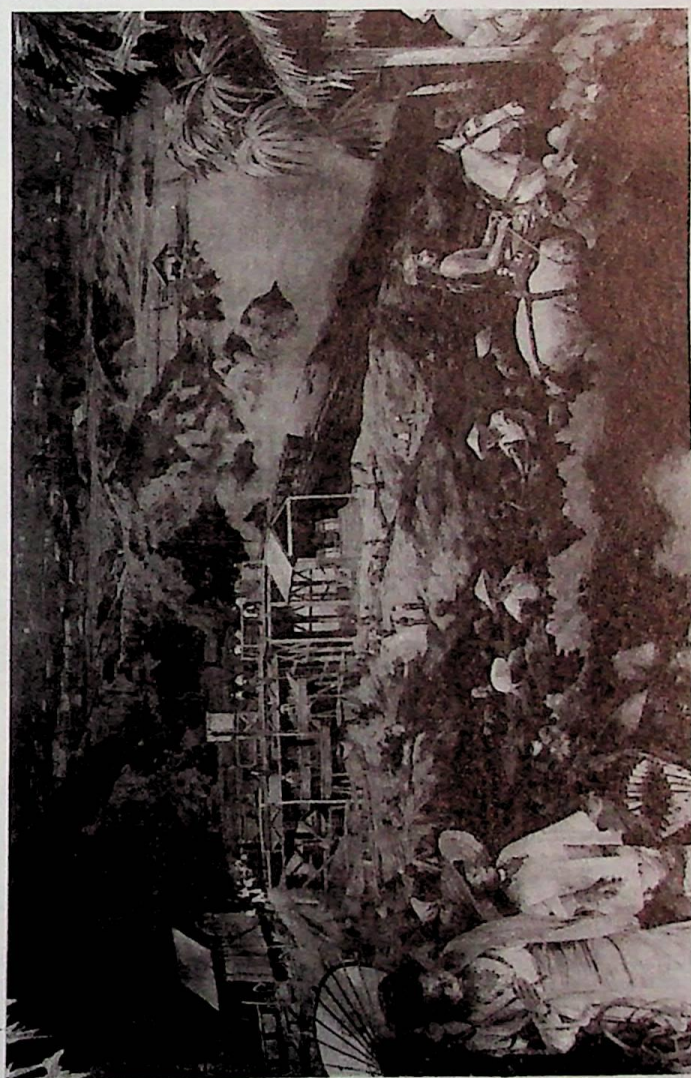
983



137—980. Ring, a part of the Perak regalia; Malay, 17th century. I.M. 1887
 981. Betel-box, a part of the Perak regalia; Malay, 17th century. I.M. 1887
 982. Betel-box, a part of the Perak regalia; Malay, 17th century. I.M. 1887
 983. Cover of a Betel-box; gold and jewels. From the Burmese regalia. I.M. 1887



138.—984 to 997. Gold Ornaments from the Burmese regalia. 988, 991 and 997. Three jewelled ornaments of leaf shape: 984 and 987, star-shaped. I.M. 289*b* to 289*n*. 985-6-9 and 990. Rings set with gems. I.M. 265, 260, 273 and 272. 993 and 995. Two jewelled Nau-ratan ornaments. I.M. 292 and 292*a*. 994. Double jewelled comb. I.M. 996. Bracelet; gold filigree; from Ava. I.M. 3167.



139.—998. Tableau of Burma Ruby Mines (Artist, W. T. Hemsley)
at the Franco-British Exhibition. Photographed and repro-
duced by permission of the Executive Committee of the
Franco-British Exhibition of 1908.

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140.—999. Bangle; gilt metal; ends in the form of marine monsters; modern Indian. 1000. Statuette of an Oriental prince, in gold, enamelled and set with jewellery; German, 17th century. Waddesdon Bequest 190, B.M. 1001. Armlet, gold; Roman. B.M. 1002. Bracelet for a child; gold, enamelled and jewelled, with monsters' heads. Ulwar Treasury. 1003. Gold Necklace Ornament or Pendant; Egyptian. B.M. (Case B.C. 3600 to B.C. 300), No. 24744. 1004. Gold Armlet from the Oxus Treasure; B.C. fourth century? See Plate 145 (1036). V. and A. 442. 1005. Armlet or Bracelet; gold; Mesopotamia. B.M. 1006. Armlet with bulls' heads; finest period of Greek art. B.M. 1007. Ornament; gold leaf or powder on composition; Egyptian, B.C. 1700 to B.C. 100. B.M. 15956. 1008. Bracelet of twisted coils ending in snakes' heads. B.M. 138, Oxus Treasure, Franks' Bequest.

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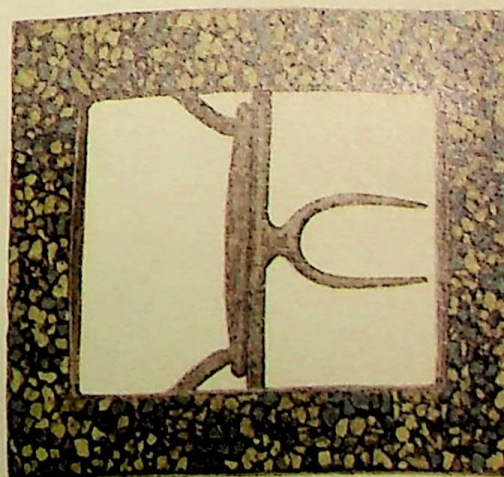
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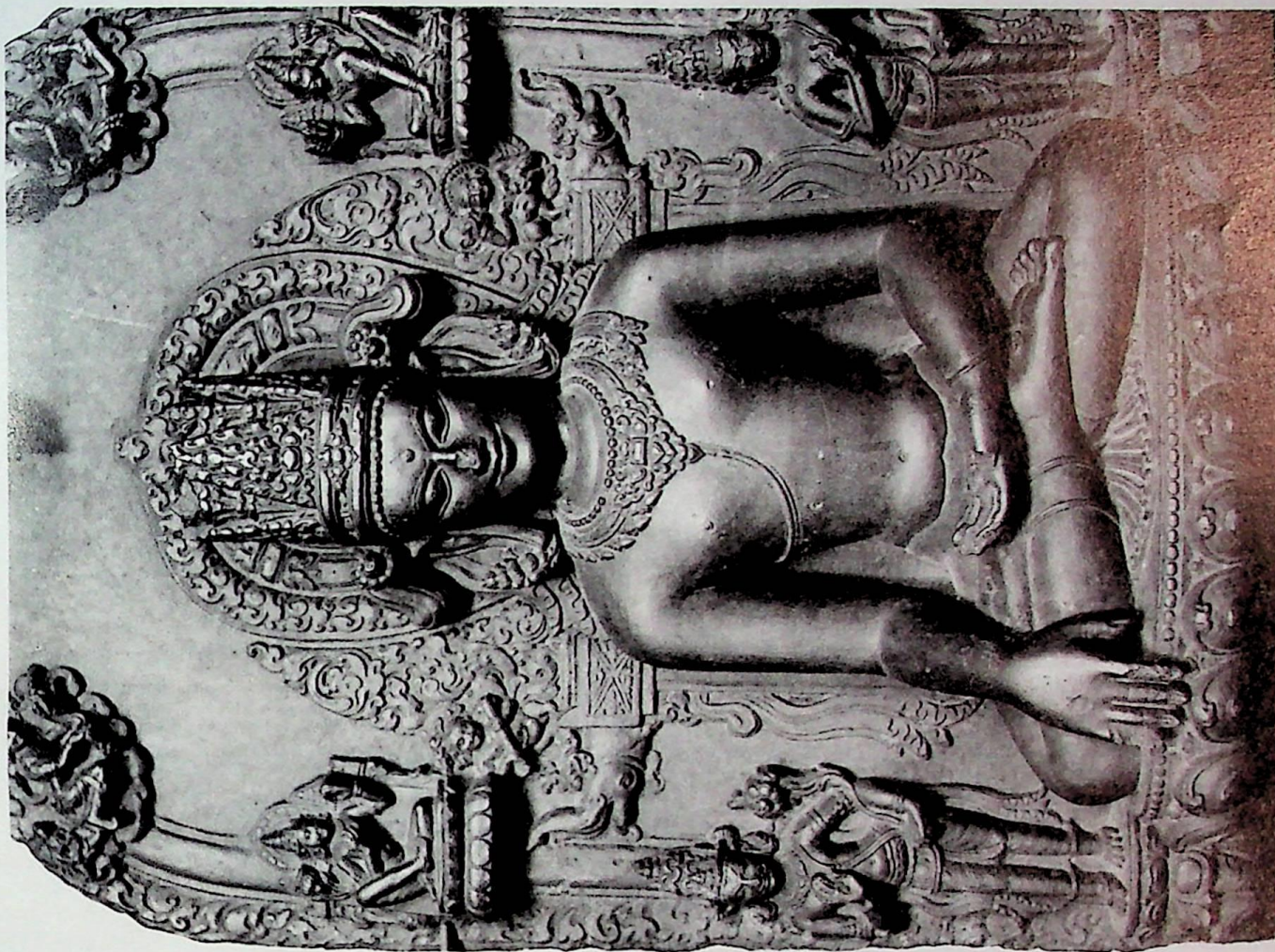
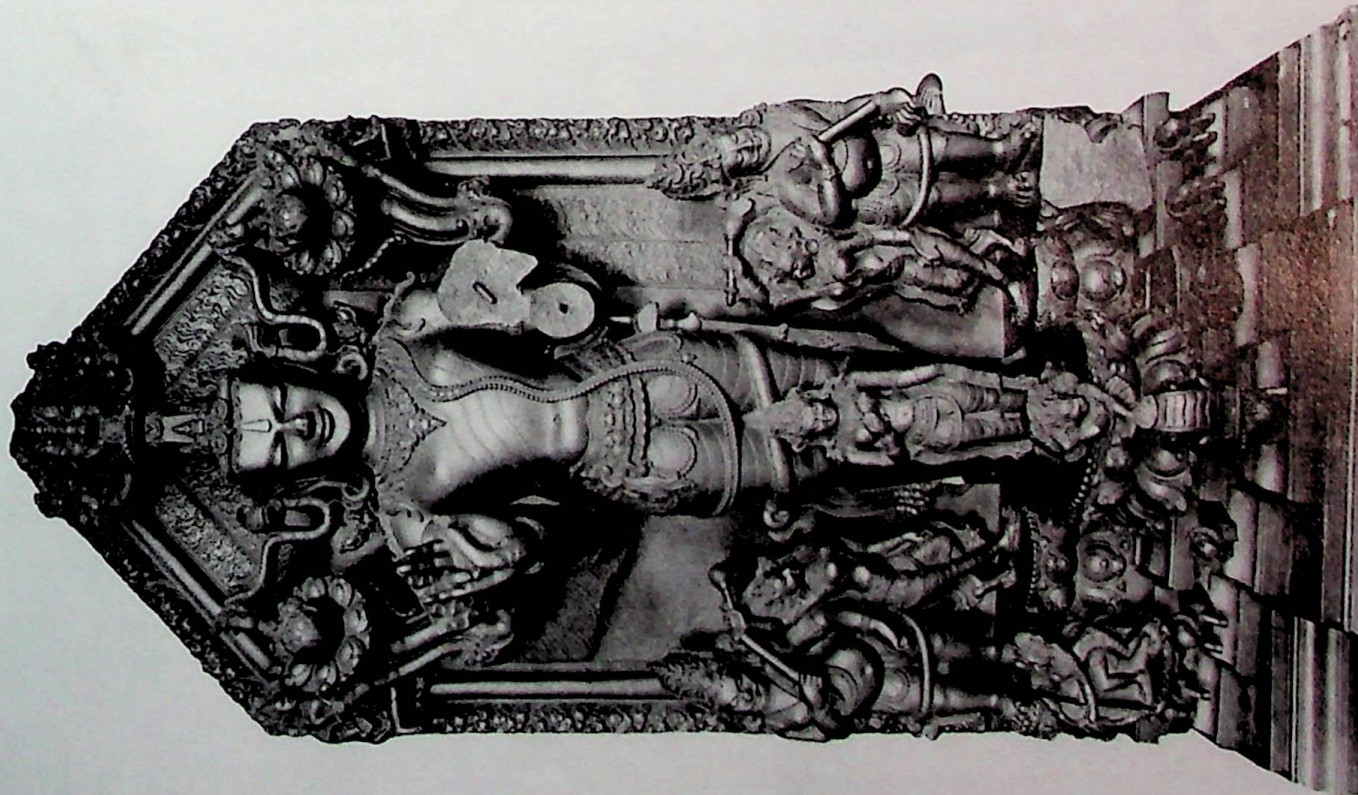


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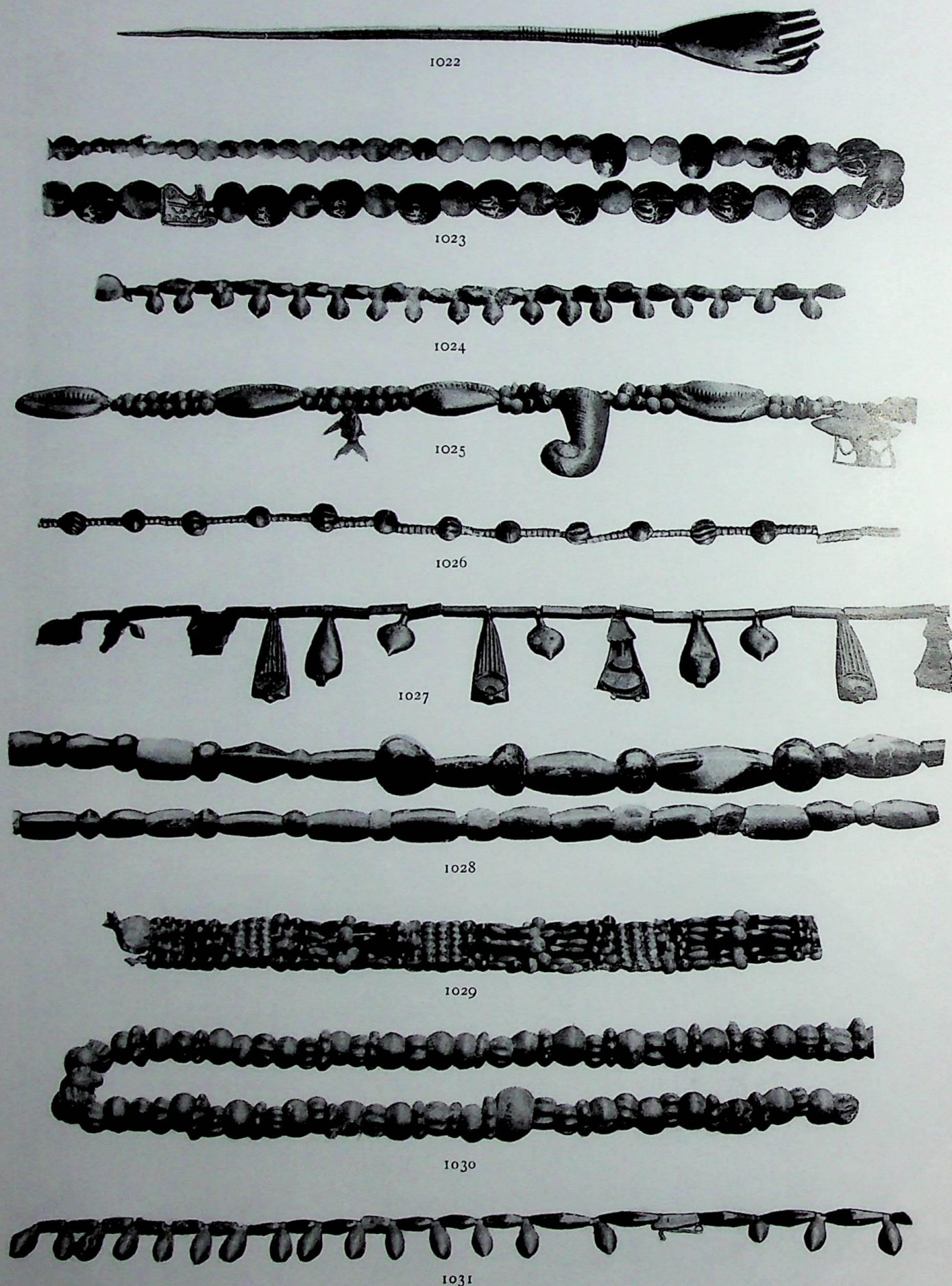
141.—1009. Abyssinian Band or Fillet; gold. I.M. 89575. 1010. Gold repoussé Ornament, with head in relief; about B.C. 4th century; late Genl. C. G. Pearce, C.B. 1011. Similar to 1010, but figure of winged human-headed horse; Perso-Nineveh School; B.C. 6th century? I.M. 1012. Ring (thumb); gold; blue enamel set with diamonds. I.M. 3529. 1013. Ditto; red enamel. I.M. 3530. 1014. Emerald bow-ring, carved from a single stone; Moghul, 17th century. I.M. 2-1907. Lent by W. H. Broun, Esq. 1015. Ring of spiral bands of copper and iron; Darjiling, Tibetan. 1016. Emerald Cup; Moghul, 17th century. I.M. 1-1907. Lent by W. H. Broun, Esq. 1017. Brass and turquoise Ornament; Buddhist Wheel of the Law. I.M. 844-7. 1018. Belt Clasp; silver, with turquoise mosaic; Kashmir. Lent by Mrs. Hendley.



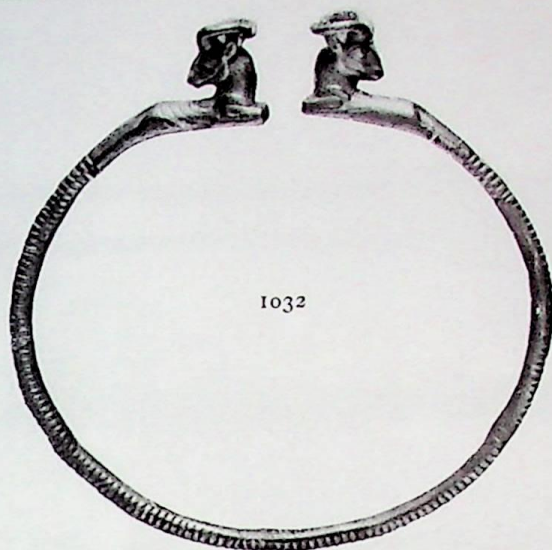
142.—1019. Torso of sandstone representing Prince Siddhartha (Buddha), showing beautiful ornaments; from the Sanchi Tope. Buddhist; B.C. 260 to 250. I.M. Lent by Major-Genl. W. Kincaid.



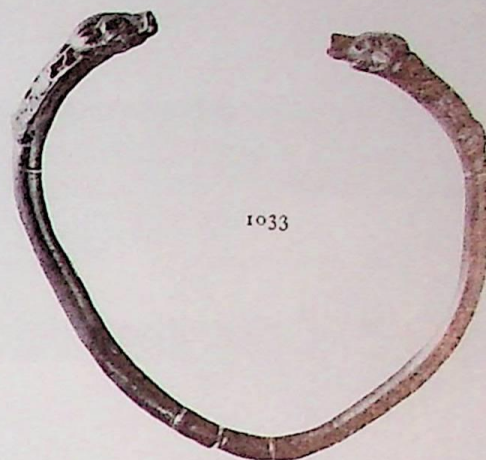
143.—1020. Black stone group, the Hindu Sun-god and other figures wearing ornaments; 12th or 13th century. I.M. 929-15.
1021. Black stone group, representing 15th Jain Lord, etc., wearing beautiful ornaments.



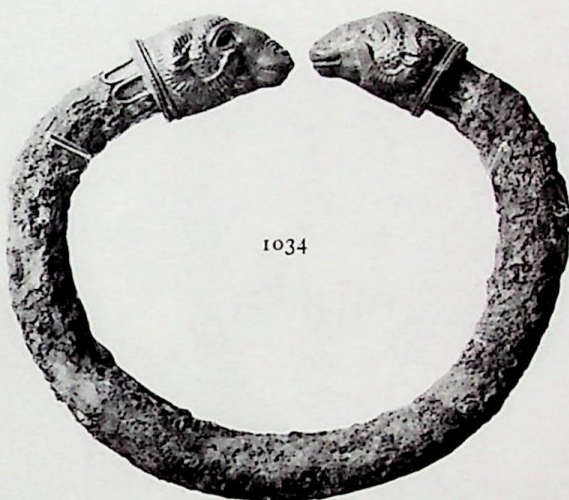
144.—1022. Pin of Brooch; gold; from Belluno; B.M. Gold Room, Franks' Bequest. 1023. Necklace of amethysts, hollow-work gold beads, and "utchat" gold pendant; Egyptian. 19th Dynasty or a little later. B.M., 4th Egyptian Room, 600-34867. 1024. Necklace of gold and carnelian beads. B.M., 4th Egyptian Room, 756-1469. 1025. Necklace of gold, lapis-lazuli, and other beads, with metal shells and emblems; about time of Thothmes II., B.C. 1500. B.M., 4th Egyptian Room, 760-3077. 1026. Necklace, gold; from Kouyunjik; Assyrian or Babylonian. B.M., Assyrian Room, Case H, 93. 1027. String of gold beads and pendants. B.M., 4th Egyptian Room, 744-3073. 1028. Necklace of beads of stone and pottery. B.M., Assyrian Room, 270; B.C. 1705 to 625. 1029. Bracelet of amethysts, etc., and gold studs. B.M., 4th Egyptian Room, 775-3082. 1030. Necklace of gilded glass beads. B.M., 4th Egyptian Room, 792-35119. 1031. Necklace of beads and pendants. B.M., 4th Egyptian Room, 798-3042.



1032



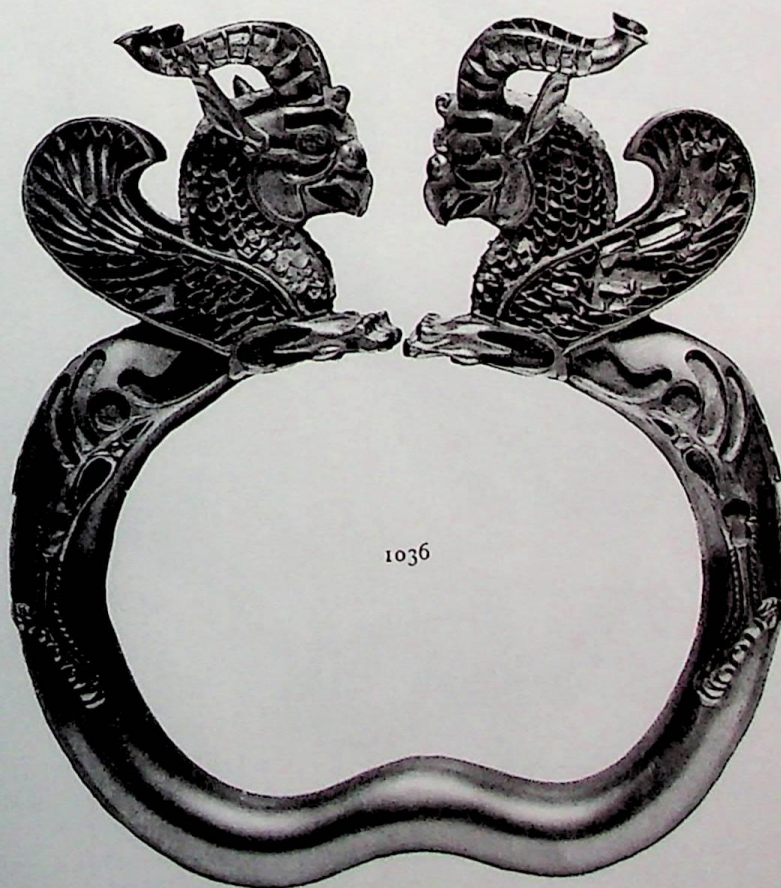
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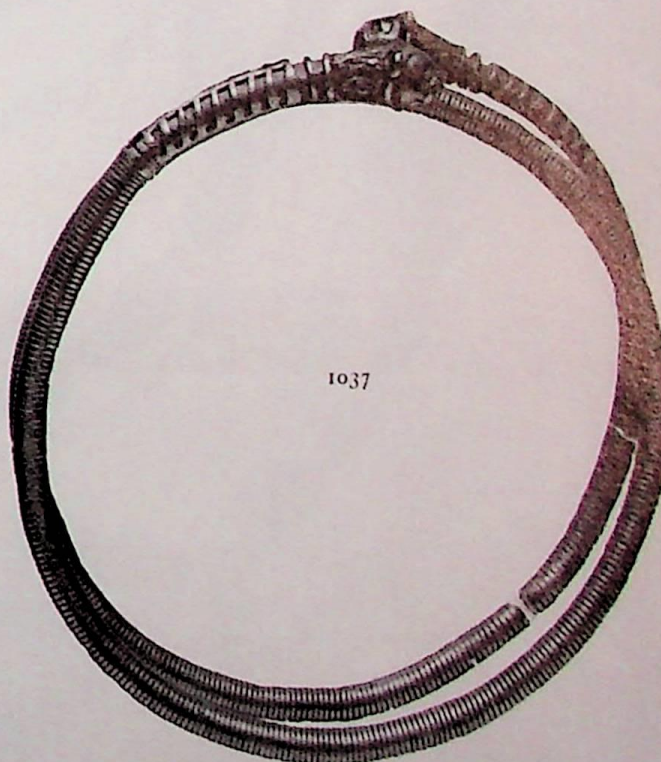
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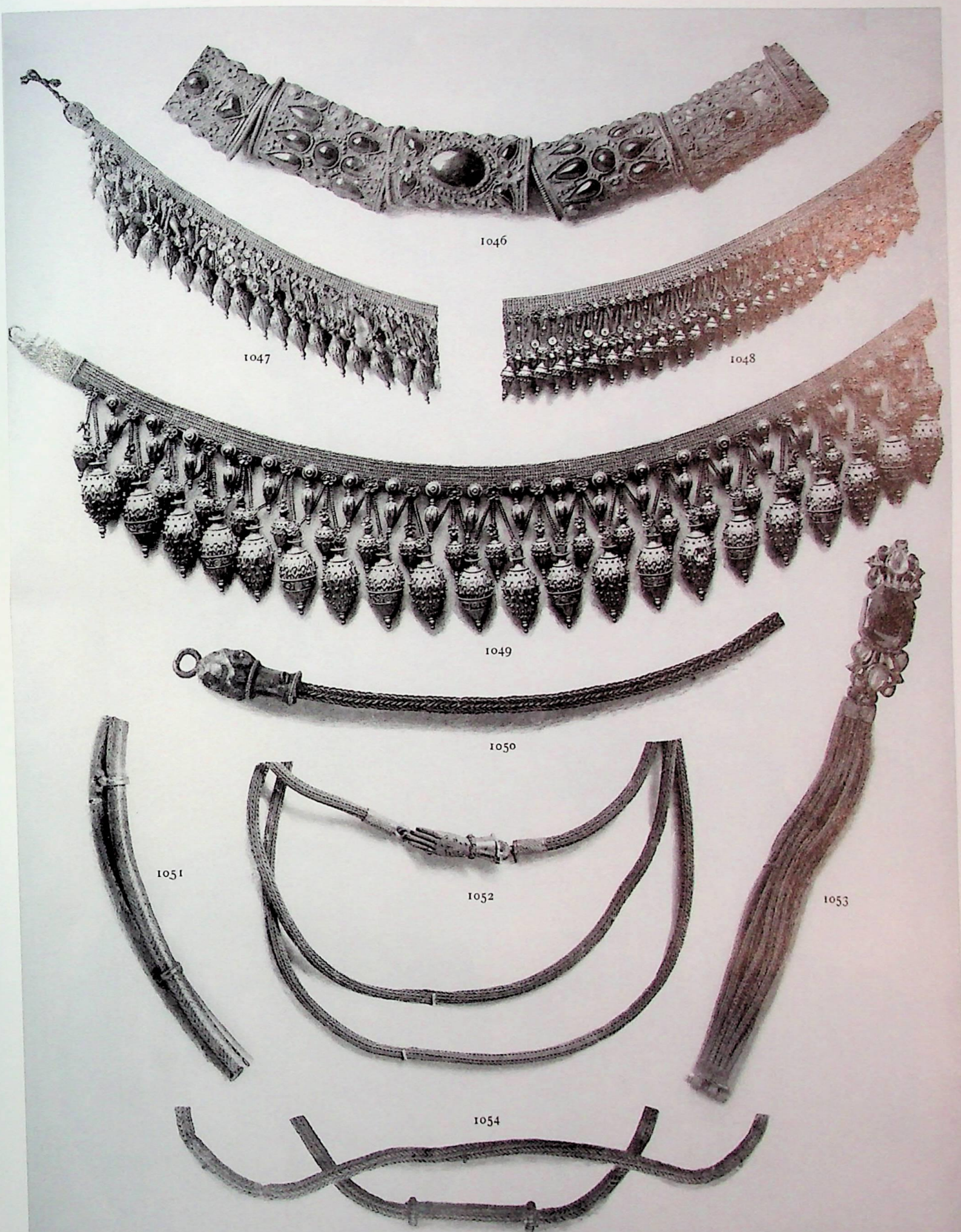


1037

145.—All the figures illustrate ornaments terminating in heads of animals. 1032. Bracelet, gold with heads of rams; Oxus Treasure. B.M., Gold Room, 137. 1033. Armlet or Bracelet with heads of rams; gold with turquoises; 4th century B.C.; Oxus Treasure. B.M., Gold Room, 133. 1034. Bronze Bracelet with rams' heads in thin gold; Cyprus. B.M., Gold Room, Case B. 1035. Bracelet, gold; Cyprus. B.M., Gold Room. 1036. Gold Armilla; Oxus Treasure; (pair to 140-1004. B.M., Gold Room. 1037. Collar or spiral armlet; Persian, 5th or 6th century B.C.; gold, formerly set with stones or paste. B.M., Gold Room.



146.—1038. Necklace with triple row of annular gold beads and lapis-lazuli knobs. B.M., 4th Egyptian Room, 791-14693. 1039. Necklace of gold beads and pendant. B.M., 4th Egyptian Room, 797-3075. 1040. Necklace of gold beads in shape of ducks and cowrie shells; B.C. 1700 to B.C. 100. B.M., 4th Egyptian Room, 95-14696. 1041. Gold beads from Curium (Cyprus). B.M., Gold Room, Case C. 1042. Gold Necklace from Enkomi (Cyprus). B.M., Gold Room. 1043. Necklace of gold beads from Enkomi (Salamis), Cyprus. B.M., Gold Room. 1044. Necklace of different pattern, but similar to 1043. B.M., Gold Room. 1045. Gold beads; later Etruscan period. B.M., Gold Room, Case E.



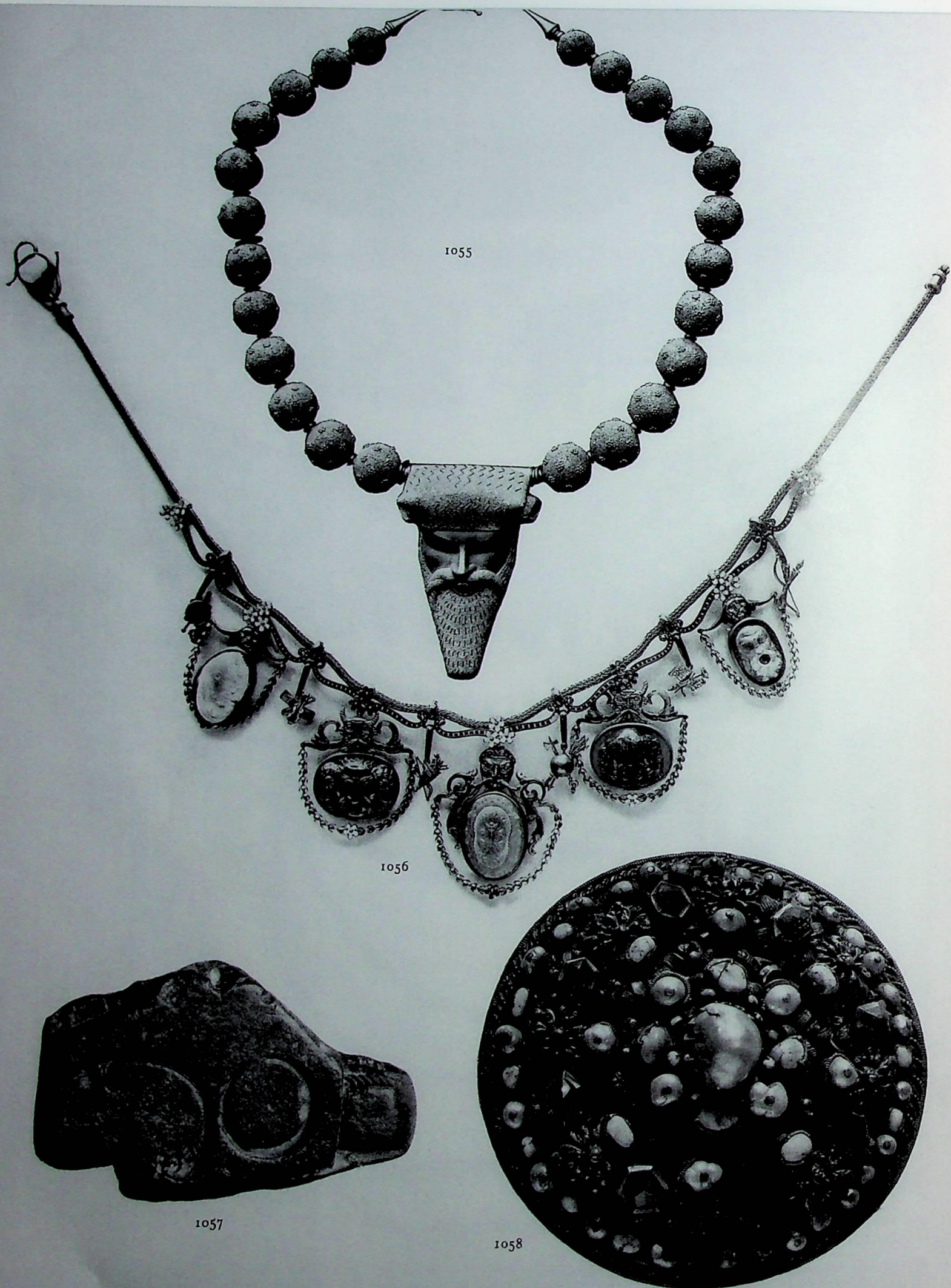
147.—1046. Five out of fifteen pieces of a Necklace of the Roman period; gold set with carbuncles. B.M., Gold Room, Case A. 1047. Necklace of gold and enamel: Etruscan, about 6th century B.C. B.M., Gold Room, Case D. 1048. Necklace; gold and enamel; reproduced by Castellani from original in B.M. V. and A. 637. 1049. Necklace of gold from Southern Russia, and now in the Hermitage Museum, St. Petersburg; reproduction by Castellani. V. and A. 638-84. 1050. Gold Necklace with lions' heads; Carthage Treasure. B.M., Gold Room. 1051. Part of a silver chain; tube pattern; Indian. I.M., Case I, 1882-3. 1052. Necklace: plaited gold, with hand-shaped clasp; Madras. I.M. 3284. 1053. Bracelet of twelve chains of plaited gold; South India. I.M. 3287. 1054. Portions of a silver chain; Indian. I.M. 31432.

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148.—1055. Necklace of granulated gold; original in Brit. Mus.; reproduction by Signor Guliano. V. and A. 163-1900.
 1056. Gold Necklace with onyx pendants carved with masks; made by John Brogden and shewn at the Paris International Exhibition, 1867. V. and A. 734-1890. 1057. Steatite mould for casting jewellery; Castellani Collection. B.M., Gold Room, Case D. 1058. Hungarian Brooch, set with pearls, turquoises, and garnets; 18th century; Franks' Bequest. B.M., Gold Room Corridor.



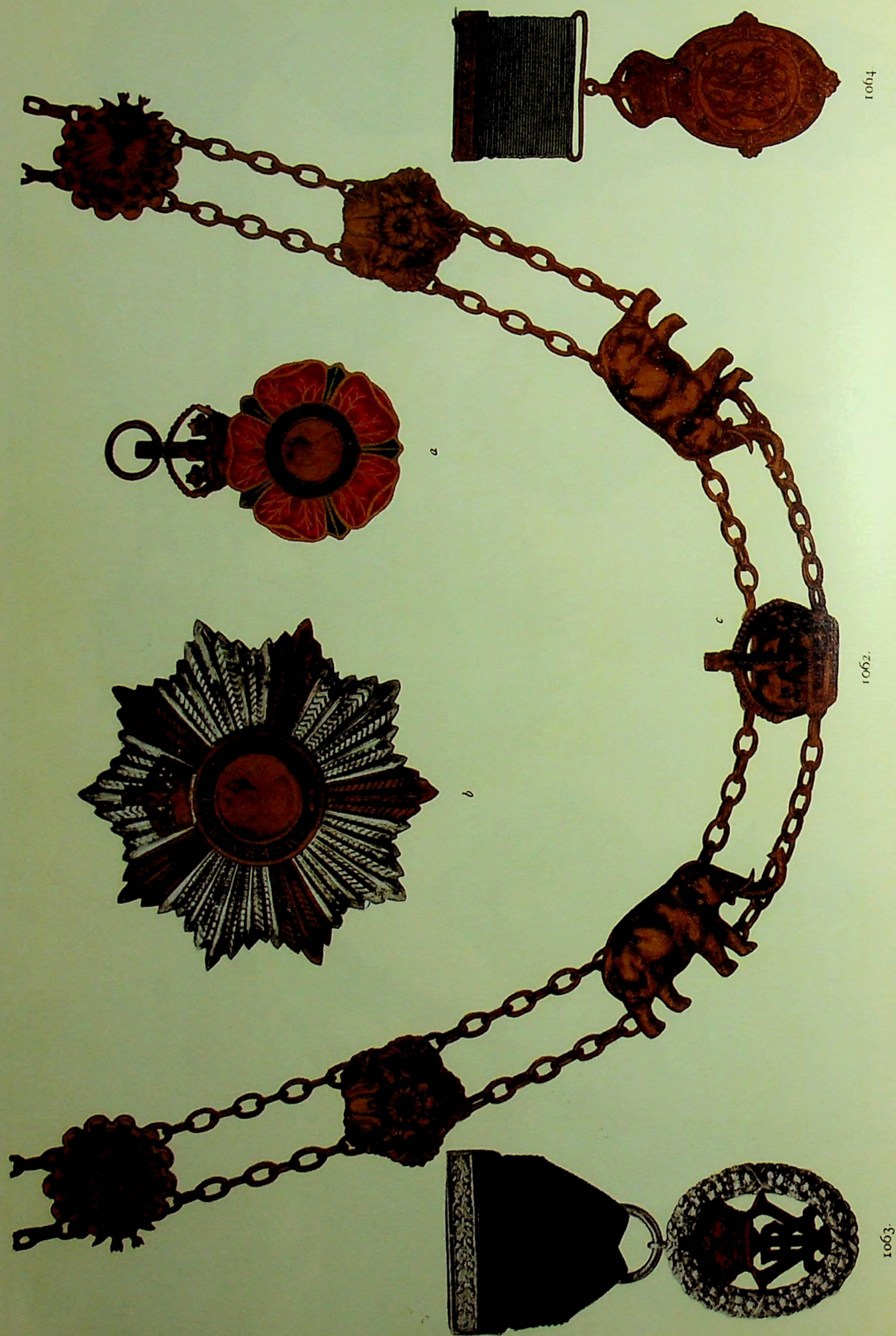
149.—1059. Insignia of the Star of India (a a) Badges. (b) Star. (c) Collar. 1060. The Delhi Imperial Assemblage Medal, 1877. 1061. The Delhi Coronation Durbar Medal of 1903. Reproduced by permission of the Secretary of State for India.

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150.—1062. Insignia of the Order of the Indian Empire. (a) Badge. (b) Star. (c) Collar. 1063. The Indian Volunteer Officers' Decoration. 1064. The Kaisar-i-Hind Decoration. Reproduced by permission of the Secretary of State for India.



151.—1065 : The Empress Theodora with attendants. Mosaic of the 6th century, from the Church of San Vitale, Ravenna. (From a painted paper cast in the Victoria and Albert Museum).



152.—1066 : Fateh Ali Shah, king of Persia (1797-1834). Painted by Mirza Baka, a Persian artist. India Office.



153.—1067 Nadir Shah of Persia (Tahmāsp Kuli Khan), who sacked Delhi in 1739. India Office.

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154.—1068 : Portrait of Nadir Shah of Persia (otherwise Tahmāsp Kuli Khan, an Afshārhid Turk, 1736-1747), who sacked Delhi in March, 1739. (The late Earl Egerton of Tatton).



155.—1069. From a painting in tempera colours representing a Court reception by the Emperor of Delhi in 1822; it differs from Plate 156, chiefly in including a portrait of Sir David Ochterlony, the British agent at Delhi India Office.



156.—1070 From a painting in tempera colours representing a Court Reception by the Emperor of Delhi, Akbar Shah II.
(1806-1837.) I.M. 3535.

1072



1073



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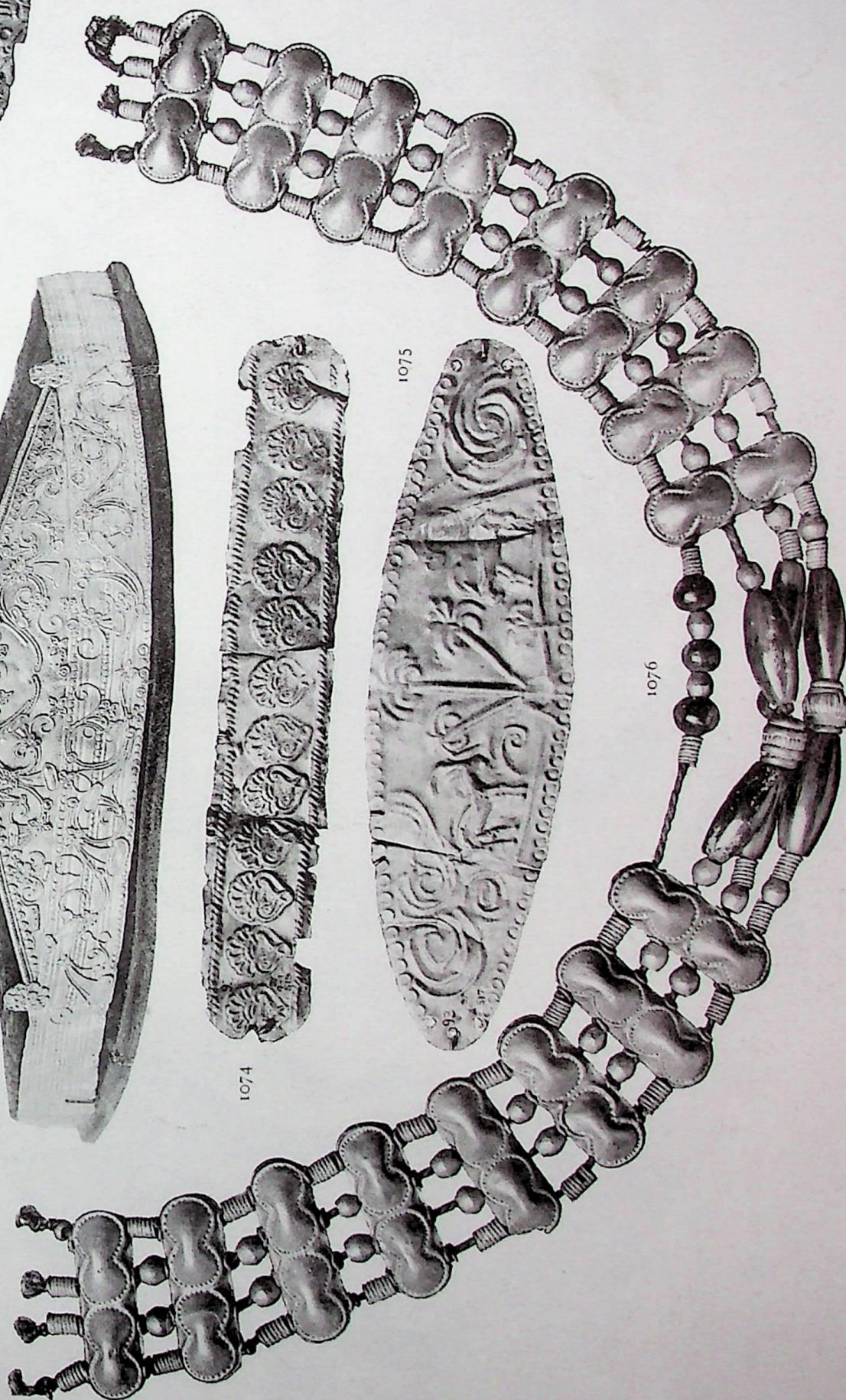
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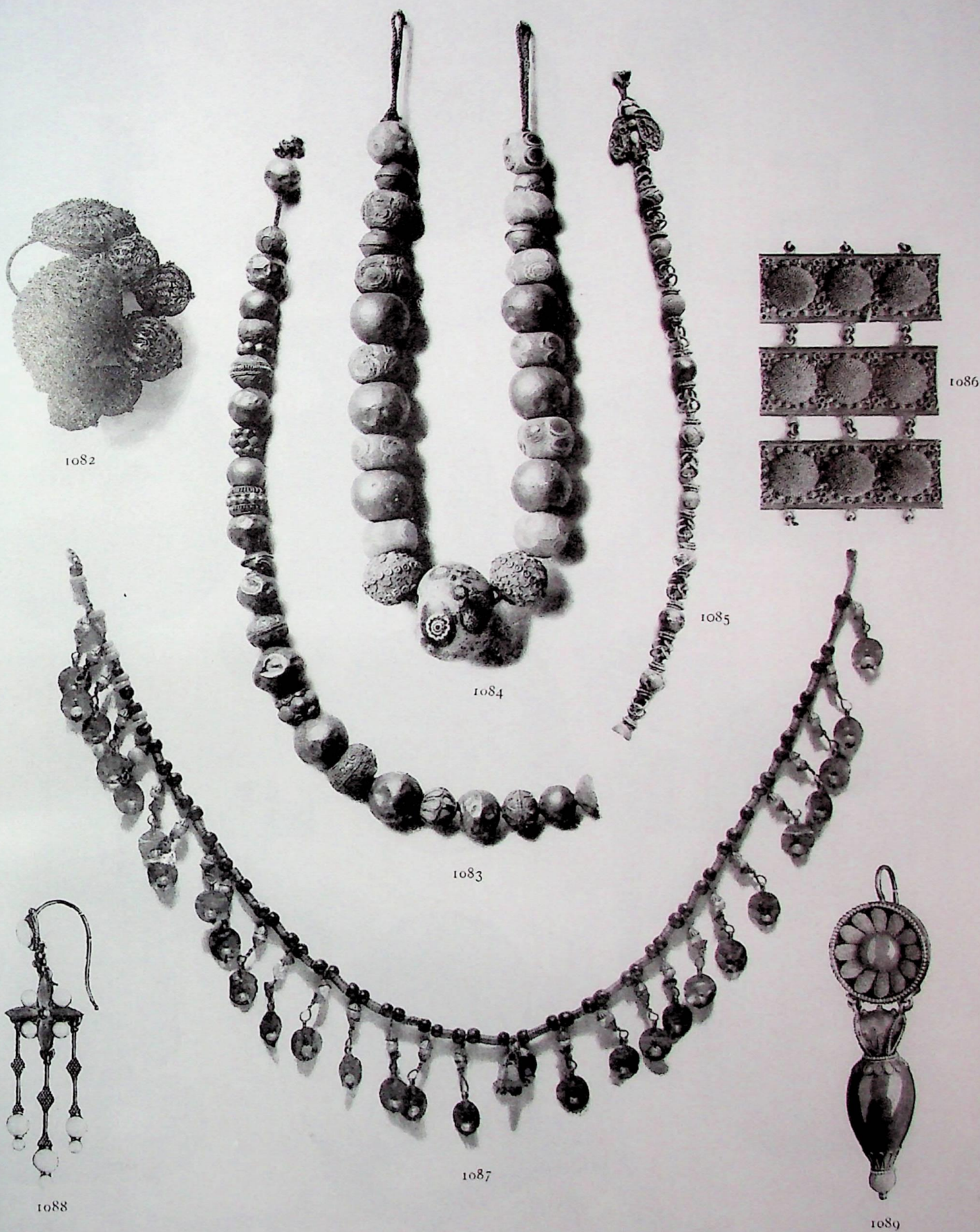
1076



157.—1071-5 : Gold Ornaments from tomb 93 Enkomi (Salamis), Cyprus. Before 700 B.C. B.M., Gold Room ; Window Cases. 1076 : Necklace from Enkomi, tomb 93, Carnelian and Gold. 1077 : Diadem, ornamented with filigree. Found in 1865 at Santa Eufemia, Calabria, 4th Century B.C. Finest Greek period. B.M.—Gold Room ; Case D.



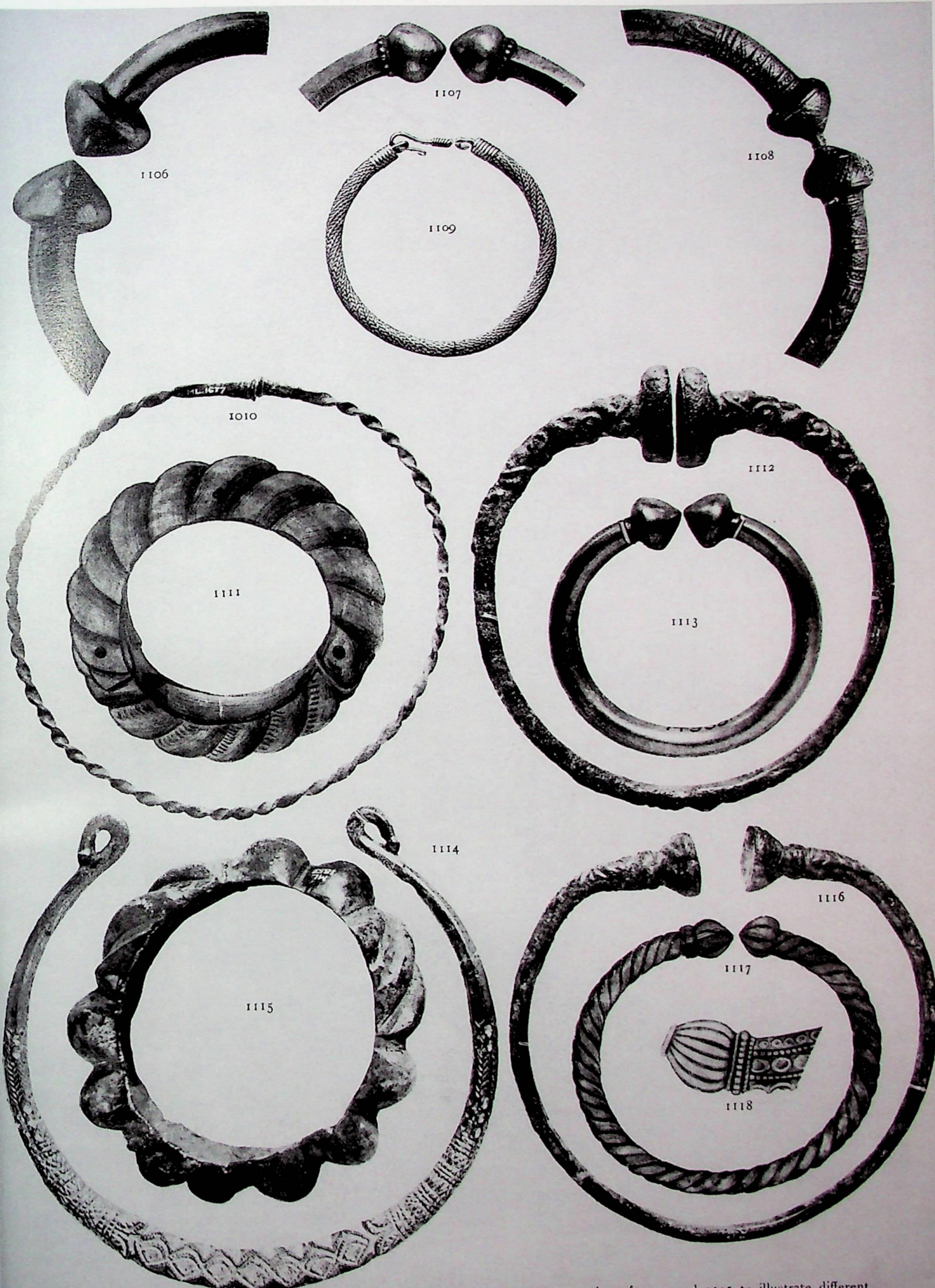
158.—1078: Pendant from a Diadem. A gold disc with pendent chains and five rows of pear shaped ornaments of three different designs. Reproduced from the original found in Southern Persia, and now in the Hermitage Museum, St. Petersburg, by Castellani. R.A., 632a. 1079: Necklace of pendent Pomegranates. Cyme in Æolis. Finest Greek period. B.M., Gold Room; Case D. (Castellani Collection.) 1080: Roman Egyptian Necklace (Franks' bequest). B.M., Gold Room Corridor. 1081: Magnificent Gold Necklace of jewelled and gold ornaments, suspended by a network of chains from a band of chains. B.M., Early Etruscan; Case C in Gold Room.



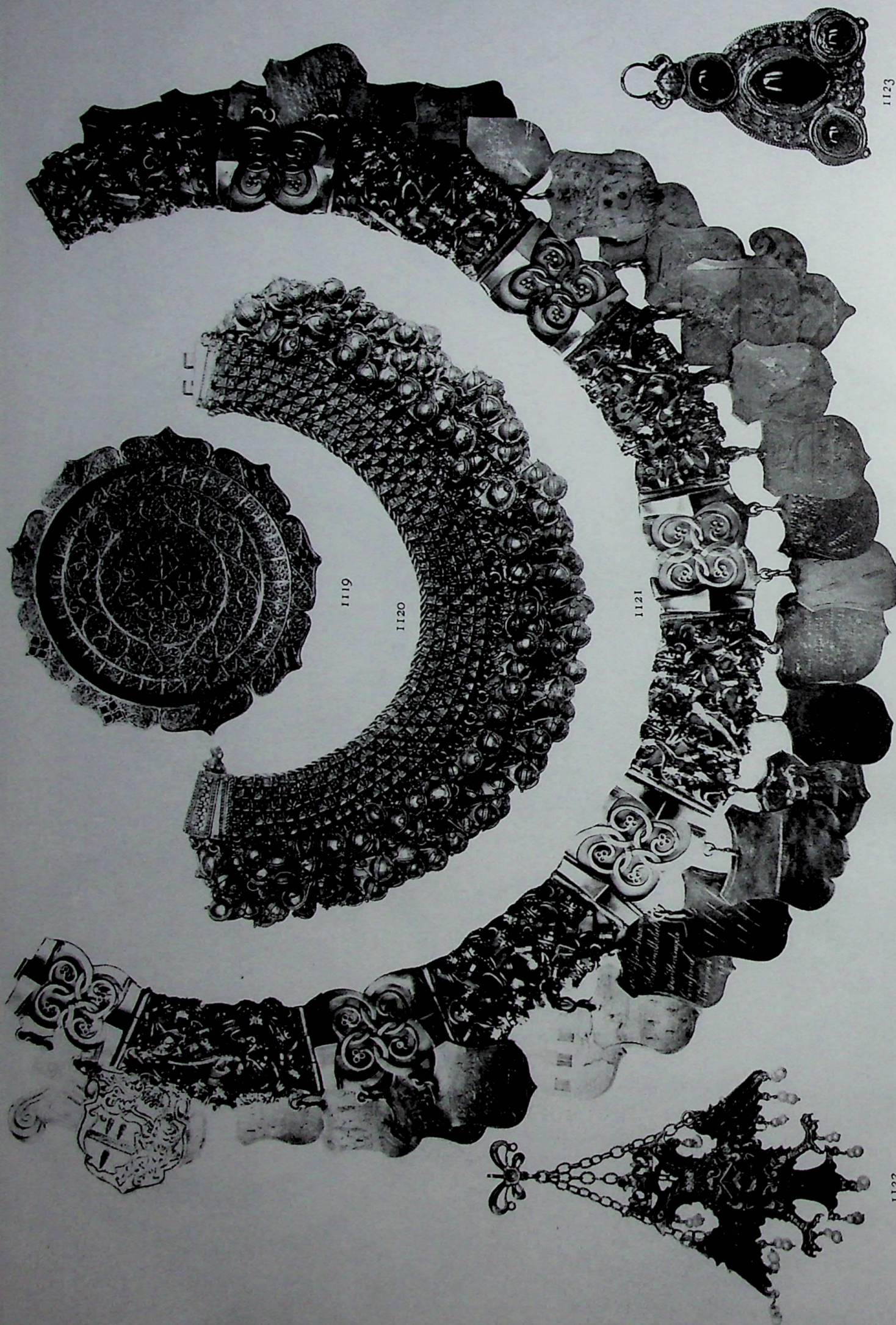
159.—1082: Earring; Gold, open filigree. Indian (probably Cuttack). I.M., 616; 540. 1083: Necklace of Beads; Gold, granulated, plain and filigree. Early Etruscan. B.M., Gold Room; Case C. 1084: Necklace of Glass and Gold Beads. Early Etruscan. B.M., Case C. Gold Room. 1085: Part of a Necklace of Gold Beads. Roman. B.M., Gold Room; Case G. 1086: Part of Bracelet. Gold plaques with filigree bosses. Delhi. I.M., 40-1881. 1087: Gold Necklace with Cup Pendants. B.M., Ancient Egyptian case in Gold Room corridor. 1088: Earring, hung with sweetwater pearls. Made by Signor Giuliano. V. and A., 170-1900. 1089: Earring, gold and coral. Made by Signor Castellani. V. and A., 633a; 1884. Similar to one worn by the female on the lid of Sarcophagus D. 786, B.M. Etruscan, 200-150 B.C. From Chiozo.



160.—1090 : Bronze Brooch in form of the Swastica. Roman. Brough, Westmoreland. B.M., Central Saloon. 1091 : Silver Brooch with Chain. Roman; Chorley. About A.D. 68. B.M., Central Saloon. 1092 : Enamel Brooch. Roman. Hastings Collection. B.M., Central Saloon. 1093 : Brooch similar to 1091. 1094 : Bracelet; Gold with applied figures. Subject: Assyrian. Made by John Brogden. English; 19th century. V. and A., 735. 1095 : Pendant in form of a king on a throne. Gold and Paste. Egyptian; 19th dynasty, or a little later; about B.C. 1300. B.M., Egyptian Room. 1096 : Gold Bracelet with figures and hieroglyphics. Egyptian; about B.C. 966. B.M., 14595; Egyptian Room. 1097-1103 : Enamelled Bronze Brooches and Studs, from near Chepstow, Monmouthshire. B.M., Central Saloon. Roman. 1104 : Girdle Clasps, Silver. Modern Greek. I.M., 1475-1475a; 73. 1105 : Gold Buckle with Garnets and Glass; Anglo-Saxon. B.M., Anglo-Saxon Room.



161.—Ornaments in base metal of different ages and countries, with the exception of 1111 and 1115, to illustrate different modes of ending bangles or torques. B.M., I.M. and India.



162.—1119: Tray of Silver Filigree with an inlay of Cloisonné Enamel. Genoese (?) XIX century. 1120: Fine example of a silver-gilt Plect or Indian Foot Ornament. Armour Gallery, 8. 1121: Silver Collar of Office (Le Collier du Roi de l'Arc) with numerous plaques, the earliest bearing date A.D. 1419. Netherlandish or German workmanship of the second half of the XV century (508 c.) Gallery IV, Case A, 22. 1122: Pendant, Jewel of Gold; Double Heraldic Eagle Crowned. German; late XVI century. Gallery XII; case A, 89. 1123: Pendant Jewel of Beaten and Wrought Gold, and Filigree work, set with cabochon garnets; Romanesque style; XI or XII century. Gallery XII; case A, 94. Wallace collection.



1124: One Gold Chain. English; XVII century (?) Gallery IV, case A, 38. 1125: Chain of Enameled Gold, set with Garnets. French; early XVII century. Gallery IV, case A, 40. 1126: Part of a Collar of Silver-Gilt Filigree, set with Gems. Cabinet in Armour Gallery VIII. 1127: Part of a Collar of Silver-Gilt Filigree, set with Gems. Cabinet in Armour Gallery, VIII. 1128: Ring, Rosary, Beads and Cross of steel. Spanish (?) XVI century. Gallery XII, case A, 61. 1129: Ivory "Piqué" Necklace. Period, Louis Seize. Gallery XV., case A, 28. 1130: Pendant Jewel. German (?) XVI century. Gallery XII, case A, 61. 1131: Pendant Jewel. Italian; XVI century. Gallery XII, case A, 65. 1132: Pendant Jewel. German; XVI century. Gallery XII, case A, 67. 1133: Pendant Jewel. German; XVI century. Gallery XII, case A, 65. 1134: Pendant Jewel. German; XVI century. Gallery XII, case A, 67.



164.—1135: Shuja-ud-Daula, Nawab Vazier of Oudh (1760-1775), and his sons. India Office.



165.—1136: Asaf-ud-Daula Nawab Vazir of Oudh (1775-1781). Painted by Zoffany. India Office.



166.—1137 Nawab Raza Khan, Minister to Asaf-ud-Daula. Nawab Vazir of Lucknow. Painted at Lucknow in 1784.
by Joh. Zoffany. India Office.



167.—1138. Lord Cornwallis receiving the sons of Tippu Saheb, Sultan of Mysore (1749-1799) Painted by Zoffany, by permission of Major E. C. Moor.

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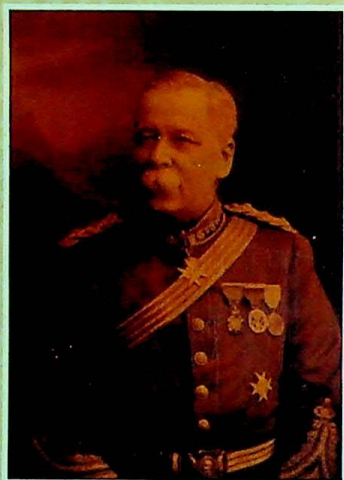
The introduction with particulars about the history and author of this book was written by Germany-based **Waltraud Ganguly**, a surgeon and Thomas Holbein Hendley. Her professional interest are Indian ornaments, particularly the significance of old traditional designs for the evolution of contemporary Indian jewellery. For the reprint of this important old jewellery book from British India she performed a thorough research about the person of Thomas Holbein Hendley and the situation of industrial arts at his time in Jaipur. She also summarised and explained the relations between the great International Exhibitions of the 19th century and the work of Indian artisans with their promotion through British residents at the time.

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Thomas Holbein Hendley (1847-1917) worked as a Residency surgeon in Jaipur from 1874 to 1897. Besides his professional work, he devoted himself to many interests beyond his medical duties, particularly to the promotion of local arts and crafts. He was very much concerned to preserve the authenticity of the Indian designs and wanted to avoid unwelcome change through any European influence. The famous "Jeypore Exhibition", launched by him in 1883, had the declared purpose to present selected examples of the best artwork in India. T. H. Hendley had suggested to Maharaja Madho Singh II, the then ruler of Jaipur, to build a museum for the display of products manufactured by the local craftsmen. The Albert Hall Museum was opened in 1887 and most of the objects of the Exhibition were transferred to it. They are exhibited in the same manner till today.

In 1909 T. H. Hendley published twelve special numbers of *The Journal of Indian Art* as a monograph with the title "Indian jewellery". It is here presented as a reprint supplemented by Waltraud Ganguly with fifty-two additional colour plates and introductory notes about the history and the author of the book.

Is there still a demand for old classic jewellery designs? Has the westernisation and secularization since the time of T. H. Hendley advanced to a point where no genuine Indian jewellery forms exist? What has happened to the old designs? Is the old jewellery still worn anywhere and by whom?

The new colour-plates of this book and the introduction intend to help answering these questions.



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